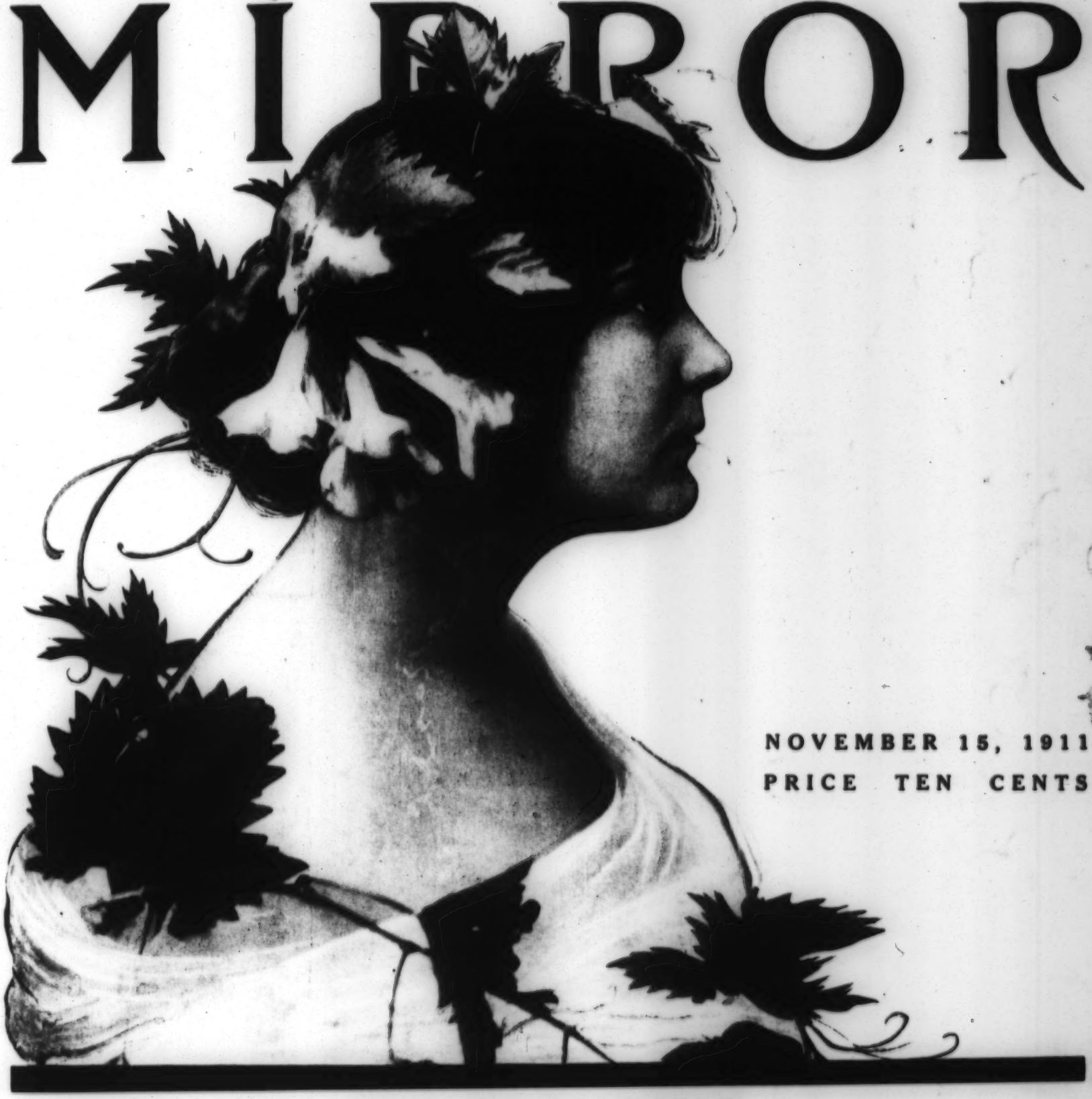
THE NEW YORK

DRAMATIC MIRROR



NOVEMBER 15, 1911

PRICE TEN CENTS

Matzene, Los Angeles, Cal.

MARGARET ILLINGTON

A Snap-shot Interview with Gertrude Elliott

INA CLAIRE
IN
THE QUAKER GIRL

JOSEPHINE WHITTELL
IN "THE LITTLE MILLIONAIRE"

MOLLY PEARSON
IN "BUNTY PULLS THE STRINGS"

BILLIE BURKE
IN "THE RUNAWAY"

FLORA ZABELLE
IN "THE KISS WALTZ"

NELLIE McCOY
IN "THE ENCHANTRESS"

THE DRAMATIC MIRROR COMPANY
HARRISON GREY FISKE, President
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A Sweeping Measure

THE Austrian Reichstag is about to enact a bill drawn at its request by Dr. KARL URBAN and a commission, to regulate the stage of that country along lines wholly new and thorough. The theatre in that country has long been an object of police and local control, and the Reichstag determined that it was time to raise its administration to the dignity of a department of state. In order to do this it was necessary to formulate a scheme of administration quite different from the existing system.

Under the terms of the pending bill all important theatrical matters shall hereafter be regulated at Vienna by a newly formed supreme theatre council, to consist of four members, with an assessor and a secretary. One will be qualified as an official to represent the Government, a second will have judicial qualifications, and the other two must have "special capacity to protect the interests of the stage and the theatrical art." Henceforth all stage questions of principle will be removed from the local authorities and submitted to this supreme theatre council, without whose sanction neither the Government nor the police will be permitted to take any measures concerning the stage.

Local theatre questions will also be managed by provincial theatre councils. One, composed on the principles noted, will sit in each province, and where several languages are spoken there will be a provincial theatre council for each. All action as regards the stage proposed by the local authorities or the police will henceforth need the sanction of the local council. The councils will have under them a special staff of theatre inspectors, who will have powers similar to those of the ordinary factory inspector, and these will insure the enforcement of the regulations of the councils.

These local councils will abrogate the police censorship that long has prevailed. Plays will continue to be submitted to administrative authorities, but they cannot be forbidden except with the council's approval, and the council in turn is not to be permitted to prohibit plays merely on discretion. Of course the council will have power to forbid a play that traverses the provisions of criminal law, but no mere notion as to fitness can prevail.

The bill is drastic in provisions which may affect speculative or irresponsible management. Every theatre director must take out a license and lodge security for the payment of his employes' salaries. This means that he must have sufficient capital to meet his liabilities. Against this, he is to have the advantage that no one can refuse him a license except upon grounds of bad character, failure to provide security, etc. Absolute freedom in founding theatres and no restriction of competition is the new rule. The theatre manager can even change the site of his house without asking for permission, and his license cannot be withdrawn except as punishment for specified grave offenses. The authorities of a town are allowed no discretion as to whether an additional theatre is needed or not.

From thus protecting the manager, the bill goes on to protect the artist. It will forbid the making of contracts which militate against the actor's interest. The relations of manager and actor are henceforth to be on a basis of absolute parity. An agreement requiring from an artist longer notice than his manager is compelled to give him is to be interpreted as requiring the longer term of notice for both. Lifelong agreements by which talented young artists are entrapped before they "arrive" are illegal. The actor cannot be summarily dismissed except for specified offenses, and he is permitted to leave without notice if certain specified offenses are committed against him. If he prefers to continue his engagement, however, he can refuse to appear on the stage (claiming his salary) until his grievances are remedied. He can also refuse to appear, but claim salary, if he is offered a role incommensurate to his talents, or unsuitable to his specialty. Other provisions make it impossible for a manager to force an artist out of his engagement by making his theatrical life unhappy.

These measures are revolutionary, but they are supplemented by others no less striking. Unpaid rehearsals are abolished. Even if an actor agrees to rehearse gratis he can afterward claim salary for the rehearsal at half the rate agreed on for the public performances. Toward the termination of an agreement a manager must release an artist for sufficient time during the day to enable him to rehearse for a new production. Actors and actresses may no longer be summarily discharged if they fail to appear owing to illness. If the illness is not due to their own fault they must be kept on until recovery or for a reasonable term. The same protection is given to actresses who become mothers; their posts must be kept open for them. The law declares that no actress with less than $2,000 a year can be asked to supply costumes needed only for the stage. Another important gain for the profession is that it is illegal to pay only "spielgeld," or so much per performance, in place of a fixed salary.

The bill protects the actor's health so far as hygienic conditions in theatres are concerned, fixes a maximum working day, provides for holidays, and in other respects intervenes strongly on the actor's behalf. At present it is being discussed by representatives of managers, artists, musicians and others interested before the committee of the Reichstag that has the preliminaries to enactment in charge.

This sweeping measure may be somewhat modified by amendment before passage, but the temper of the Reichstag is said to favor its more stringent and reformatory provisions. If it shall become a law, truly the lot of the Austrian player should be a happy one.

The Last Straw

SHAKESPEARE has survived many attacks meant to be fatal to his identity and his fame, but it is doubtful if the world will much longer pay attention to him.

The latest assault upon him is undoubtedly the most serious yet made, and, as expected by the assailants, will probably have what is usually described as "far-reaching results."

The students of the Hammond High School, of Chicago, have reported SHAKESPEARE as "licentious, unclean and objectionable," and their teachers indorse this momentous opinion. It is intended, so the report goes, to have SHAKESPEARE banished from the curriculum of the school. And what hope for SHAKESPEARE can be left if this should come to pass?

BEEBON AMOSS—what a name to thunder down the ages!—representing the chief literary societies of the school, in presenting the demand of the student body, characterized SHAKESPEARE as "a cheap grand-stand player and an immoralist," adding his and his associates' further opinion of the Bard in language equally conclusive and modern.

It was unkind of the Hammond High School to thus knock the last lingering prop from the SHAKESPEARE structure, even though the students declared their preference for IBSEN and SHAW as leaders of the youthful idea. It is true that SHAW's opinion of SHAKESPEARE—couched in verbiage quite as modern as that of BEEBON AMOSS but more temperate—is hardly less pronounced than that of the Hammond students, though SHAW has not dwelt so strongly upon SHAKESPEARE's "grand-stand play," possibly for personal reasons. As for IBSEN, while there is no record in memory of his opinion of SHAKESPEARE, it is possible that he had a leaning toward certain of SHAKESPEARE's works as tokens of an archaic art, though even IBSEN might be induced to reform his notion of the Bard were he still in the flesh, after ruminating the opinion of the Hammond High School students. This is truly a wonderful age.

THE USHER

A LETTER has been received from the Hamilton County, Ohio, branch of the Federation of Catholic Societies, signed by E. J. Babbitt, president, and countersigned by Phil H. Herget, secretary, taking exception to an editorial in THE MIRROR of Oct. 28 entitled "An Unwise Policy."

The letter professes amazement that THE MIRROR did not specify the actual "girl" play to which the Federation took exception, and that this journal did not state that the efforts of this branch of the Federation, which operates in Cincinnati, were seconded by the Cincinnati newspapers. The letter continues:

Your editorial is unfair and misleading, because it conveys the impression that the Federation condemned the play on account of the word "girl" in the title. Your criticism as to the wisdom of publicly condemning a dangerous or salacious play may not be shared by all those who have given this problem years of close study. We know that, by shrewd manipulation of managers, newspapers, and magazines have been duped to praise what was most shameful and that a public condemnation or denunciation is sometimes absolutely necessary, the recent open letter of the Federation being based on that principle. We know that certain theatrical producers have, up to the moment of a nasty performance, maintained that the play was decent.

There are certain plays which contain, besides salaciousness, a hidden religious venom which is calculated to infect the public mind and to create bigotry. Such plays have been advertised by well-meaning but ignorant newspaper managers, even by Catholic papers, as stated in the open letter of the Federation. In such cases a public denunciation is necessary in the same way as the labelling of poisonous bottles in the drug stores, or as the public warning of the location of a contagious disease. The assertion that such plays should not be condemned before they are seen is at once a foolish suggestion and a device to silence the expression of public opinion. We know from experience that such condemnations are effective inasmuch as they have told their effect on the box-office.

It would seem that "a great and orderly body of the public" that deserves this appellation is in accord with the Federation of Catholic Societies in trying to force all such nasty plays from the stage. Whilst this is a liberal age, you will no doubt agree with us that there are "certain fixed principles of morality" which are acknowledged by all well-meaning citizens, and the shows condemned as such tend to demoralise the youth and destroy a Christian nation.

It is a well-known fact that the demand of the Federation has been indorsed, and we are inclined to think that THE DRAMATIC MIRROR, on the whole, is in accord with a movement that, whilst not condemning the theatre in general, is working to elevate the stage and to withdraw the patronage of decent people from the vile show houses.

The quiet campaign, or "absent treatment," has been taken up in many cases, we assure you, with good results. For the rest you are perfectly correct in stating that the Federation of Catholic Societies, through its National Organization, the State and County Federations, and the affiliated local societies, is active along the lines of purpose disclosed in the general letter signed by the several Bishops of the Church and sent out some time ago. Proof of this is found in the frequent reports of the Catholic and non-Catholic press which dwell on this campaign and its results.

THE MIRROR had no special desire to please the Federation in the editorial referred to, and it has had no desire to offend any earnest body of persons who seek to "elevate the stage."

THE MIRROR did not mention the title of the particular play objected to by this Cincinnati branch of the Federation—as it is probably objected to by all branches of the Federation—because its opinion of this play, like its opinions of most other plays before the public, has already been set forth in its columns of original review.

And THE MIRROR, while commending the general work of any body of intelligent, unprejudiced and liberal-minded citizens that seeks to encourage the better things in the theatre while discouraging the comparatively few theatrical offerings that are objectionable, could never hope to agree on all questions that relate to the subject with any such body of reformers. In fact, it has its doubts as to whether any such body ever unanimously agrees as to plays of which its members have actual knowledge.

It is perhaps enough for THE MIRROR to know that the Federation "is inclined to think" that this journal "on the whole is in accord" with the movement which the Federation in its relation to the theatre represents.

It is without the province of THE MIRROR to set right, on all questions in which the public and plays are concerned, "newspapers and magazines" which "have been duped to praise what was most shameful," and THE MIRROR suspects that the Federation itself will find it difficult to convince the press—especially the secular press—that all things which the Federation sets out to do with reference to the theatre are right and proper *per se*. This is a fallible world.

The editorial in THE MIRROR to which the Cincinnati branch of the Federation objects as "unfair and misleading" might naturally seem to be unfair and misleading to the Federation, and yet be accepted by many persons not of the Federation as logical and of fair intention. The more significant paragraphs in the editorial were these:

The best way to discourage plays deemed to be against public morals is to apply the "absent treatment" in a profound silence.

Denouncing a play or book or anything else that a price will give knowledge of, serves only to increase the number of the multitude which naturally and curiously seeks the banned.

♣

The arrest of a chief of the claque in Philadelphia last week was said to be in line with the purpose of the grand opera authorities to root out the element of artificial applause.

Other statements are to the effect that the arrested man and his "accomplices" have long been known to persons in direct operatic management for what they are and have been; and that several noted singers have paid monetary tribute to the claquers, if not for applause, at best to keep them from interfering with spontaneously favorable demonstrations, as it is said they were able to do.

The arrested man—one Arlock—asserts that practically every artist on the operatic stage here distributes tickets among persons who pay for them by applause; an opera attache says that last season he had reason to believe that several singers contributed substantially to the arousing of "enthusiasm" over their efforts; and an operatic authority declares that hereafter contracts with singers who may be assumed to encourage the claque will be canceled.

If such things have been as common as it now appears they have been, it is strange that some action has not been taken before to eliminate the claque. That is one foreign "institution" that can be dispensed with here.

Claquers in metropolitan theatres sometimes manifest themselves, to the disgust of persons of discretion at the play. The claque is an imposition on the public and really a detriment to the theatre, the singer or the player that encourages it.

♣

A great event for Seattle, Wash., on Nov. 1 was the Second Wuxtra of the Press Club of that city. The club produced a newspaper play, The Stolen Story, by Jesse Lynch Williams, at the beautiful new Metropolitan Theatre, which was given for the purpose by Klaw and Erlanger. A second performance on Nov. 2 was even more successful than the first.

Maverick Terrell and Hans Otto Stechhan, former New York newspapermen, members of the club, write to THE MIRROR that the production "was well worth mention" in this journal, and Robert McGlynn of the club sends a photograph of the third act "curtain," which is reproduced on this page. That the picture resembles both some detail of a newspaper office and of a play, nobody can deny.

The bill of the play was printed on a section of matrix, an elaborate programme, profusely illustrated, was issued by the club, and a simulated newspaper extra with the word "Riot!" filling half its first page, and detailing alleged happenings at the theatre that resulted in calling out the militia, was issued. This "Wuxtra" was so clever that it is said many Seattle newsboys realized handsomely on its sale, and the buyers thereof must have forgiven the fake.

The Stolen Story had some fifty characters, but the ranks of the Press Club were by no means depleted for the cast, and "playing" their own vocation as they did, these stage amateurs are said to have reached a realism that professionals would hardly describe.

♣

August Lindberg, director of the Dramatic Theatre of Stockholm, and a noted tragedian, is giving readings from Shakespeare in the West.

Mr. Lindberg came to America, among other things, to study the American drama, with a view to introducing it into Sweden.

In St. Paul the other day he declared that "the modern drama has drifted into very ordinary lines. They have beautiful scenery and settings," he said, but "inside they are nothing." Which means, probably, that modern plays have a vacuum where the viscera should be.

Yet Mr. Lindberg somewhat inconsistently declares that he thinks he will be able to introduce in Sweden "several of the best known plays."

Webster and Stevens, Seattle.

"THE STOLEN STORY"

Third act curtain of the newspaper play produced by the Seattle Press Club

GERTRUDE ELLIOTT

THE THEATRE, THE MARRIAGE QUESTION AND INTERNATIONAL POLITICS

FIFTEEN MINUTES is a rather short allowance of time in which to familiarize oneself with the thought and the ways of a person, even with the greatest conversational acceleration. Consequently an interview so limited must be more in the nature of a snapshot than of a finished portrait. Another obstacle always confronts one in the case of Gertrude Elliott, for she is a woman that one likes to watch while she speaks, regardless of the topic under consideration. Tall and slender, attired with the exquisite neatness imparted by the American tailor-made gown, and distinguished by calm and dignified beauty, Miss Elliott satisfies the eye so supremely that other matters are likely to be forgotten for the minute.

"How brilliant everything is," said Miss Elliott one day shortly before leaving New York. She indicated the October sunshine outside. "I like to look at that little strip of green grass up by the library, but now that my season has begun in Rebellion, I don't seem to find much leisure for such dissipation.

"The other night, however, after the play was over, I did go to the midnight performance of Bought and Paid For, at the Playhouse, and I for one certainly appreciated Mr. Brady's kindness in arranging it. Mr. Broadhurst's drama belongs in the class we call strong, I suppose, and it aroused my keenest interest on account of the problem that it discusses." Most theatregoers will understand that Miss Elliott refers to the rights of a wealthy man who marries a poor girl.

"Then, of course, the grave problem is set off by the clever comedy with which it alternates. That, I think, is what New York wants—comedy." She nodded her head to affirm her words. "Except, perhaps, in The Easiest Way," she added. "But I have a theory about Mr. Walters's play. The public, which has given the play the applause it merited, thought they were seeing something naughty, and they liked the sensation. I am afraid that for us the problem has to be spiced with something of the sort—comedy as in Bought and Paid For, or naughtiness as in The Easiest Way."

In other words, Miss Elliott does not believe that the unadulterated problem play charms the New York palate, and it must be admitted that history corroborates her point of view. Only occasionally, when presented by a cast of unique ability, has the sociological drama basked in prolonged prosperity on Broadway, although the venture has been tried time and again.

"That is one defect in Rebellion, no doubt," she continued thoughtfully. "The interest is centered firmly on the problem, which is illuminated only infrequently by comedy, and which hasn't a breath of scandal about it.

"Then, again, Rebellion is a drama of ideas. The question of divorce is discussed pro and con, rather than acted. In Bought and Paid For the craftsman has shown his problem happening; it has more action than Rebellion. Up to a certain point, of course, the more action you have in a drama the more effective it becomes."

It may also be added that the atmospheres of the two plays differ widely even in the serious scenes. The crucial act of Bought and Paid For is little short of abhorrent, and by some curious perversion it fascinates the public. The match for this episode in Rebellion is of pure tragedy, quite untinged by morbidity.

Moffett, Chicago.

GERTRUDE ELLIOTT

That one has touched New York and the other has failed leaves only one inference concerning the present state of metropolitan taste.

"Georgia Conner is the hardest role I ever played because it is all on one note. It lacks variety. Yet I feel that Georgia is the mouthpiece for nine women out of ten. Yes, for nine out of ten," she repeated quickly, foreseeing dissent. "The women who get divorces are only a fraction of those who regret their marriages. I was particularly interested to read in the paper that among college bred women the ratio of divorces is only one in eighty-five, whereas among others the ratio is one in ten or twelve. Apparently college girls wed wisely. Moreover, they don't marry until they are old enough and experienced enough to know their own minds. Then if they don't find a man who suits them, they have backbone enough to stay single. Surely that settles the question concerning the value of higher education for women, doesn't it?

"What we need is to make marriage harder and divorce easier. If marriage could be strictly and rationally supervised, then we might even go to the extent prescribed in the preface of Getting Married: grant divorce without asking for any reason." Here is an advanced theory, and yet a theory that in Eutopia would be entirely practicable.

"I have been doing more thinking about this than reading," said Miss Elliott, smiling as she added: "The only thing I have time to read is the Sunday paper. It always amuses me to look at the funny sheet, because it gives me such a frivolous sensation to waste a few minutes on nonsense. But Sunday is too busy a day for an actress to spend much leisure in even such a seductive pastime, for she has to catch up with all her social duties.

"No wonder the actress looks forward to the Summer and to the rest she has earned. That's my time for real living—out in the English country where I can take things quietly with my family. After all, however, I don't mind touring, because it is mentally quickening and usually health giving. On tour an actress is a nomad without responsibility and undisturbed by society." This is rather a new version of the old story.

"As I travel around this country it strikes me that it is growing like mad. It is an enormous great place, hustling and vital, and rather careless, as growing youths are apt to be. In spite of its force I think it may well heed Homer Lea's warning in his book called 'The Valor of Ignorance.' It is a warning against Japan. He feels that Japan, since defeating China—which I believe is really a finer nation—is also expanding, and must eventually come into collision with the United States.

"Such a war seems more than possible just now when Bellona has been let loose in Tripoli." Miss Elliott paused suddenly and laughed.

"Why should I have branched out into politics, which I never discuss? It's fortunate I did not attempt to settle the Canadian reciprocity measure, for all the men would ask who I am to talk about such matters. In England, you see, politics is in the air, and I get a great deal of it at home. Although I don't parade on the street, I do sympathize with the women who want the privilege of voting."

The telephone bell cut short this inviting topic, and the snapshot interview had to end, for the next caller was waiting. Even from this brief account, however, one can infer Gertrude Elliott's lively and intelligent interest in a variety of contemporaneous topics.

CHAUNCEY L. PARSONS.

THE STAGE BIRTHDAY CALENDAR

ZEFFIE TILBURY

November 15.

BERTHA GALLAND, who has difficulty in finding acceptable stellar material, her latest appearance being in The Return of Eve two years ago.

MABEL MOORE, charming in The Servant in the House and shortly to appear in vaudeville in the Richard Harding Davis sketch, Blackmail.

FREDERIC SEATON, now playing his second season in Get-Rich-Quick Wallingford.

IONE CHAMBERLAIN, lately leading woman with Nance O'Neil, and on tour in The Great Divide.

ELEANOR PENDLETON, late in The Arcadians and The Bachelor Belles, and recently married to the young millionaire, Louis M. Ream.

PHYLLIS CARRINGTON, recently with Robert Hilliard in A Fool There Was, and well known in stock circles.

EDGAR HALSTEAD, popular in light opera and musical comedy.

November 16.

MINNIE HAUCK, the distinguished grand opera singer of years ago, who was the first to sing the role of Carmen in this country.

LITTLE FLORENCE PERETT, who has played boy and girl parts in stock companies and is now appearing as one of boy twins in the Western company presenting Mother.

PERCY WINTER, stage director, now with the Orpheum Stock, Chestnut Street Theatre, Philadelphia.

November 17.

VAUGHAN GLASER, who plays successful stellar stock engagements in many of our leading cities.

ADELINE STANHOPE WHEATCROFT, this season on tour in the role of Mrs. Gyurkovics in Seven Sisters, in support of Charles Cherry.

GEORGE J. MACFARLANE, who has scored a great personal success as Captain Corcoran in the star revival of Pinafore.

SAM COIT, who has been playing in Rebecca of Sunnybrook Farm for several seasons.

LILLIAN LEE, generally to be found with one of Lew M. Fields's attractions, now at the Herald Square in The Wife Hunters.

HERBERT WARING, who appeared here with Mrs. Patrick Campbell upon her first tour of this country, and who is now touring the British provinces with Evelyn Millard in The Adventure of Lady Ursula.

November 18.

JESSIE BONSTELLE, whose popularity as a stock star is second to none, and who plays annual engagements each Summer in Buffalo, Rochester, and Detroit.

FRANCIS J. BOYLE, for six years leading basso with Savage's English Grand Opera company, and now playing Captain Massakroff in The Chocolate Soldier, a role originated by him.

ALICE LEIGH, for four consecutive seasons identified with the role of Mrs. O'Brien in The Chorus Lady, with Rose Stahl.

STEWART BAIRD, last season a member of the New Theatre company, and now on tour with Edith Wynne Matthison in The Piper.

HELENE WINTNER, remembered as leading woman in The Heart of Maryland, The Raven, The Lion and the Mouse, and with Henrietta Crosman.

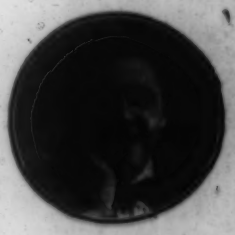
IVY HERZOG, English actress, seen here eleven years ago with Mrs. Langtry in The Degenerates and now at the Criterion Theatre in Passers-By.

November 19.

MARGARET MAYO, whose fame as a playwright increases, and whose Baby Mine, will soon have been performed in every civilized part of the world.

CHARLES CHERRY, who has proven popular as a star in The Bachelor, The Spitfire, and in Seven Sisters, in which he is now touring.

ANNIE YEAMANS, at the moment a vaudeville drawing card.



F. POPE STAMPER

STELLA MAYHEW, one of the chief joys at the Winter Garden, where she is now appearing in the new piece, Vera Violetta.

FFOLLIOTT PAGET, lately seen hereabouts with Maude Adams in What Every Woman Knows, and Kyrle Bellew in The Scandal and Raffles.

ALEXANDER CLARK, for years a leading comic opera comedian, this season with Valeska Suratt in The Red Rose.

GEORGE W. BARBIER, last season in The Nigger, and late with the Columbia Players in Washington, D. C., and Baltimore, Md.

W. S. PENLEY, long associated with Charley's Aunt, out of which he has made a fortune.

HARRY LUCKSTONE, light opera singer, formerly with the Hoyt farces and lately with the Aborn company.

November 20.

LEONORA BRADLEY, many years in stock in Boston, and lately associated with the part of Mrs. Murray in St. Elmo, under the direction of Vaughan Glaser.

F. POPE STAMPER, seen in America in Kitty Grey and The Dollar Princess, while he began this season with Donald Brian in The Siren, but is now playing in The Quaker Girl at the Park Theatre.

ZEFFIE TILBURY, the clever daughter of Lydia Thompson, for some time a member of Nat Goodwin's company, and until a few weeks ago on tour as Mrs. Sinclair in Don.

November 21.

ROSE ETTINGE, the veteran favorite who has not acted in recent seasons, but devotes her time to coaching young people in the rudiments of her art.

MARY JOHNSTON, the well-known novelist, whose play, The Goddess of Reason, was acted by Julia Marlowe some three years ago.

JOHNSON BRIGGS.

THE MATINEE GIRL

JOHN MASON AS HOST AT A BEEFSTEAK PARTY

The women sitting from left to right are Eleanor Moretti, Leila McBirney, Virginia Harned, Ada Patterson and Mrs. Donald Brian. The men, beginning with the second on the left are George Nash, Walter Hale, Acton Davies and John Mason

THERE IS NO NEED of seances by women's clubs to decide what Ibsen meant by his Lady of the Sea. The meaning is upon the surface or at least is cast there by the admirable Drama Players headed by Donald Robertson. Its message is that if human beings are permitted to choose a course of conduct for themselves, they will probably choose the sane and right one, while force and repression stir the latent devils that sleep in us all to conflict. Incidentally, too, it makes plain the fact, that hard, green apple characters can be mellowed by application of the sun's rays of love and sympathy.

Mr. Robertson faces physical obstacles as great as those of Sir Henry Irving and as successfully, perhaps more successfully, dominates them. There is no hint of the soulful, plastic bodied actor as this broad, short man with the round, serious face walks upon the stage. Rather does he suggest the broker or a merchant at ease in his sordid office. But that is before he begins to speak in his rich, organ-like voice, that has tones soft as a woman's in it, and before he shows us the strangely reflective quality of that round face. At the New Theatre we saw him eighteen months ago a pompous, erratic, poverty blighted musician in Beethoven. In the Ibsen play we see him a patient, kindly, thoughtful physician, profoundly moved by the soul travail of his sensitive, neurotic wife. And no one would suspect they were played by the same man, did not the tale-telling programmes reveal the fact.

Hedwig Reicher discloses, far more than ever before, the power of dramatic heredity and the value of lifelong stage training. The ingenue, Renee Kelly, who plays the hard, green apple, and the juvenile man, A. Hylton Allen, show themselves clever youngsters. I insist upon the youngsters, though they have been for two years married, and there's a cradled infant in the youthful family.

The removal of Margaret Anglin's verdant hosiery—I mean Miss Anglin's Green Stockings will be taken off—O, phaew, they, I should say, it will soon be succeeded by a drama by Edwin Milton Royle, still unnamed.

There has been from time to time conjecture as to whose dramatic shoulders would receive the reputation mantle that slipped, little by little, from those of Clara Morris, whose emotional strength showed so greatly in her stage portrayals that Madame Bernhardt said of her: "She doesn't act, she suffers."

Since Margaret Anglin has chosen to turn her graceful back upon tragedy, why is not Helen Ware the worthiest wearer of the mantle? She has a moving power and terrible sincerity in the scenes that portray anguish, Clara Morris's metier. For my part, I am quite willing to herein bestow upon Miss Ware, the title of Clara Morris. Which recalls the fact that Miss Morris from her sickroom at The Pines, her home at Riverdale-on-the-Hudson, sent this letter of thanks to Twelfth Night:

My Dear Mrs. Arden: Your letter was a pleasure, and the information it contained a delightful surprise. I have been made honorary member of almost as many societies as I have been made godmother to uninteresting, small tots, but this, dear daughter of my old friend, Tom Keene, this is a courtesy with a difference.

I am pleased to be counted a Twelfth Nighter, because those dear people are my people. The ambitions of these girls and women are the very ambitions I used to cherish. Their disappointments are precisely the ones I used to hide deep in my heart. Their triumphs make me rejoice as once I rejoiced over my own, and feeling so toward you all, you may well believe that I am pleased not to be pushed aside as a bygone—a sort of left over from a past age. I feel, too, that in taking me into your social circle like this you wholly forgive me for the effort and trouble my sorry affairs cost you on that benefit day—that day when, all unknowingly, I received the first hint of the awful affliction slowly approaching the year long blindness that afterward came upon me. But which, thank God, was only a year long.

Compared with well people who hop about and come and go at will, I am in a sorry state, but compared with the voiceless, motionless creature in the dark room, kept alive only on the raw whites of eggs and chipped ice—with spine, heart, and eyes taking turns at my torment—I am quite splendidly well. I can see, bless the great God's name! a little, and dimly, like twilight. I can stand, and can, if I remember to go slowly, cross the room alone.

Please, will you speak my kindly thanks, my real appreciation of this kindly compliment, to those Twelfth Nighters, who voted to let me in "on their ground floor"?

I shall be grateful to you for the service, and with every wish for your and the club's welfare, dear lady president, I am,

Yours sincerely,
CLARA MORRIS.

Of all the autumn house parties being given by members or friends of the profession, none is more hospitable nor jollier than those of which Billie Burke is hostess at her gray-walled, red-roofed country house at Mount Vernon. An hour's drive from the stage door of the Lyceum, to the porte cochere of the former Primrose home at Mount Vernon, in Miss Burke's ladylike blue automobile, is the preliminary. Supper seasoned by a multitude of jests, under pink candles, is a feature. Slumber in the tonic country air, sometimes interrupted by the crowing and cackling of the rude Burke chickens, is another. A day of roaming the big country house, luncheon to which guests from town add zest, and a spin across country to catch train or subway express is the last curtain. Last week Mr. and Mrs. J. Heron Miller, Samuel Meyers, John Emerson, Dorothy Donnelly and Edward Sheldon, were among the guests, were indeed the house warmers, for this was the beginning of a series of entertainments at Burke House. Those who see Miss Burke in the capacity of hostess, return home in a somewhat bewildered state. Thereafter there will always be a question of precedence in their minds, whether it is Billie Burke, hostess, or Billie Burke, actress, is the more attractive.

Actors are born entertainers, whether the entertaining be done before the footlights or when that magic crescent has been extinguished, and the players seek their homes or a leased table for refreshment of themselves and fellows. The photograph on this page shows John Mason, as the host at one of his favorite forms of entertainment, a beefsteak party. On this occasion, Virginia Harned, Eleanor Moretti, Florence Brian, Leila McBirney, Walter Hale, and Acton Davies are among the consumers of steaks, and the listeners to Masonian stories, which he offered as leave taking before his departure for the road.

That good old English dramatic name, Weatherby, is well represented on Broadway, by Jennie in The Million and Helen in The Whirlwind.

The Twelfth Night's guest of honor at next week's social meeting, Nov. 21, will be Madame Simone.

Edwin Milton Royle, pausing in the midst of a rehearsal to listen to an actor's plea, that his public wouldn't like to hear him read a certain speech in a certain way, said, in paternal tone:

"My dear boy, I've heard many of my actor friends refer to 'my public.' Do you really think anyone has a public in this cataract country?"

This story told at dinner at the Players' yesterday, was forbidden for publication during the life of Edwin Booth. "Don't tell it, boys," that kindly genius was wont to implore. "It might make feeling, for it was a little harsh, you see."

Both heroes of the tale now being beyond all feeling, at least any feeling that has terrestrial springs, I boldly recite it. While both were leading exponents of Shakespeare, Henry Irving, one morning called upon the founder of the Players', when that actor was busy with his morning mail. A card was brought in and Mr. Booth asked to be excused while he gave audience to the caller. "Certainly, certainly, Mr. Booth," responded Irving. "And do you mind if I help you to open the letters, at least to the extent of this one? I—to tell the truth, the handwriting is quite familiar and I have some curiosity."

"A lady's handwriting." Mr. Booth glanced at the letter and smiled. "I do not recall ever seeing it before. Of course, my dear fellow."

The audience with the intruding caller was short. It lasted less than two minutes. When Mr. Booth returned to his study, he found Henry Irving very red of face, tearing the letter to pieces and stamping viciously on a corner that had fluttered from the waste basket to the floor.

"He offered no explanation," said Booth, "and being a son of Adam, I gathered up the scraps of the letter and arranged them in order. What I read was:"

My Dear Mr. Booth: Won't you send me a box for my three sons and myself for to-morrow evening's performance? I do so want once to see Hamlet well played.

"The note was signed by Mrs. Irving."

THE MATINEE GIRL.

PLAYS OF THE WEEK

LYRIC—THE LADY FROM THE SEA.

Drama in five acts, by Henrik Ibsen, translated by William Archer. Produced on Nov. 6 by the Drama Players, under the management of the Shuberts.

Doctor Wangel	Donald Robertson
Ellida Wangel	Hedwig Reicher
Boletta	Barbara Hall
Hilda	Renee Kelly
Arnholm	Lionel Belmore
Lyngstrand	A. Hylton Allen
Ballested	Edward Emery
A Stranger	Sheldon Lewis

THE Lady from the Sea, which was known to most of the first-night audience as a book rather than as an acted drama, has been presented to New York by the organisation which makes Chicago its headquarters. The work was on such a high level of competence that a failure to find the audiences who enjoy Ibsen would be lamentable for the audiences, for the actors and for dramatic art in general.

Ellida Wangel has a niche in that pathological gallery which the Norwegian author has filled with such curious monuments of neurasthenia. After binding herself to an alien sailor by putting her ring and his on a keyring and consigning the pledge to the care of the sea, Ellida repented of her deed and married the elderly and kind-hearted Dr. Wangel. When the sailor turned up again to claim her she realized that she had never been morally free to marry the doctor; so she demanded her liberty from him in order that she might set her tortured mind at rest by choosing finally between the two on her own responsibility. Upon her husband's reluctant consent to this scheme she decided to stay with him and to let the fascinating stranger go back alone to the sea. The sub-plots concern the equally singular love affairs of Dr. Wangel's two daughters: Boletta, the domestic girl, who is persuaded to marry the perfectly fatiguing school master, Arnholm, in order that she may get out to see life; and Hilda, the inhuman feline, who amuses herself by toying with the lovable but sickly sculptor, Lyngstrand. The most obvious symbolism occurs in Ballested's painting of the mermaid unable to escape from the imprisoning fjord, in Lyngstrand's group of the faithless wife mourning for her husband, and in Ellida's description of her dead baby's eyes, whose color always matched the fjord.

Although, like much of Ibsen, few people can enter sympathetically into the sufferings of the heroine because they have fortunately never had such experiences, it is all intellectually interesting and even stimulating. Whether the stimulant profits one or not may leave some doubt in the mind. Since complications of this sort may actually arise in life among ladies and others who don't know their own minds, it is, perhaps, wise to acquaint oneself with such mental phenomena, but by the same token it would be unwise to dwell upon them long enough to believe that they are normal or even necessary adjuncts to life.

Ellida was wavering on the brink of insanity, and the chief merit of Hedwig Reicher's delineation owes its value to her realization and her expression of just that point. That any man could love such an incipient maniac as devotedly as Dr. Wangel loved Ellida may tax credence, but at any rate Miss Reicher most vividly portrayed that quality of Ellida's uncomfortable character. The actress properly made her something less than human and something more than earthly; and she did it with such consistent and effective care that at the close of the drama one could not feel entirely convinced that the fantastic devil had been quite exorcised. Miss Reicher's methods are simple and direct and are decidedly interesting from start to finish.

In fact, simplicity was the keynote of all the acting. It marked Donald Robertson's admirable impersonation of Dr. Wangel, who was by far the most substantial character in the play. During the trying scene of the fourth act, in which he comes to an understanding with his wife, Mr. Robertson's gestures may have had some weakness of artificiality, but otherwise he portrayed the wise and gentle doctor with staunch ease and surety no less commendable, although somewhat less spectacular, than Miss Hedwig's repressed hysteria.

A saccharine inflection at times marred the work of Barbara Hall, just as a detestable pertness colored Renee Kelly's second act; but in the closing part Miss Hall played with grave and attractive dignity, and Miss Kelly in her most annoying moment amused the listeners.

A more tiresome bore than Arnholm, as Lionel Belmore played him, never crossed a threshold, and if Ibsen ever intended Boletta to marry such an impossible creature with the expectation of seeing life, the author dyed his imagination with the bitterest of sarcasm. If Boletta really yearned for poignant pinnacles, she was in for as bad a time as ever befell an Ibsen heroine.

Everybody must have wished that Boletta could rouse love in the breast of the young sculptor, for A. Hylton Allen made him a delightful, sensitive, boyish soul, fickle only because his physical illness had shielded him from the rough handling the world usually accords an impulsive young man. Mr. Allen's first act, his most considerable scene, was done with fine feeling and zest. The same charming spirit pervaded later scenes, although details were not always so excellent.

As a sort of background Edward Emery yet differentiated the moderate old Ballested from the rest. Although his drawl was manifestly assumed, it was not unpleasant. Into the stranger's role Sheldon Lewis injected the calm force which fascinated Ellida, gaining strength by his singleness of purpose. He obtained the effect he aimed at, without any flourish.

Although the scenic ideas were good, the mechanics of the production bear no comparison with the New Theatre, nor, indeed, with any worthy Broadway mountings. At the New Theatre, for example, we never saw tree tops that were not on speaking terms with their trunks. Nor was the costuming an unalleviated joy. As a whole, the production lacked the fine dignity of the New Theatre offerings, which is, perhaps, to be expected, since it is avowedly on a far less lavish scale.

THE LEARNED LADIES.

Translated by Curtis Hidden Page, from the French Comedy in five acts, by Jean Baptiste Poquelin (Moliere). Produced on Nov. 9, by the Drama Players.

Chrisale	Donald Robertson
Philaminte	Charlotte Granville
Armande	Effie Shannon
Henriette	Renee Kelly
Ariste	Herbert Kelcey
Belise	Eugenie Woodward
Clitandre	Fred Eric
Trissotin	Edward Emery
Vadius	Sheldon Lewis
Martine	Alice Cobourn
Lepine	Frank Hardin
Julien	A. Hylton Allen
A Notary	Lionel Belmore

Since Les Femmes Savantes has, within the New York memory, been done only at the German Theatre, the second choice of the Drama Players lives up to their plan to produce those worthy plays which are almost novelties to the American stage, but which a cultured public may approve without question.

In 1672, when Moliere wrote Les Femmes Savantes, society was apparently suffering from advanced feminine ideas, much as it suffers to-day, so the celebrated author-actor naturally had his fling at them, and being a man, he took care that Chrisale should get the better of the argument. Chrisale, however, had been so long under his wife's thumb that his wavering courage had to be sustained by his brother Ariste, before Philaminte would consent to Clitandre's marriage to their daughter Henriette. Armande, the elder daughter, with a mind above marriage, had previously refused Clitandre's suit, and relented too late. Nor was she even so much as consoled by Trissotin, who had been Philaminte's choice for the unappreciative Henriette, because Trissotin withdrew his suit when he learned that the family had been reduced to beggary. Of course, they were not paupers, for that was only Ariste's ruse to bring about the desired denouement.

Capable as the performance was, it did not sparkle as Moliere might. Nor was the fault entirely the fault of the translator, who—it must be admitted—could hardly hope to keep all the effervescence in pouring his wine from the French bottle into the English. The almost constant hesitation in picking up cues, as well as a slip or two in lines, seemed to point to rather meagre preparation on the part of actors, and at the same time robbed the lines of much animation. The audience, though appreciative, was not demonstrative; it was not the kind for whom dialogue must halt while they laugh aloud. Another evidence of unreadiness was given by the strained, uneasy attitudes of many of the cast in the frills and furbelows of the seventeenth century. Not one of the men polished his impersonation with the grace or the deft antifice of the French aristocrat. The cast were heavy and cumbersome, where they should have been light and easy. To see what was lacking, one has but to watch the grace of Madame Simone, at Daly's, for an evening.

The only part to which this moderation seemed suited was that of Chrisale; consequently Donald Robertson turned out the best delineation of the evening. Herbert Kelcey, on the other hand, approached the Gallic qualities with considerable success. Eugenie Woodward played the absurd spinster with comprehension of the role, and Charlotte Granville was rather majestic as the wife. Effie Shannon and Renee Kelly contributed prettily to the picturesque qualities of the performance. Miss Kelly's work was more meritorious than in The Lady from the Sea.

A single setting, after the style of classical French drama, was used throughout, and it was so charming a picture that no one could have desired a change. The costumes were particularly beautiful. To the eye, The Learned Ladies left nothing to be desired.

ASTOR—THE RED WIDOW.

Musical play, in three acts, with book and lyrics by Channing Pollock and Rennold Wolf, and with music by Charles J. Gebest. Produced by Cohan and Harris, on Nov. 6.

Cicero Hannibal Butts	Raymond Hitchcock
Violet Butts	Jean Newcombe
Oswald Butts	Harry Clarke
Anna Varvara	Sophye Barnard
Yvette	Gertrude Vanderbilt
Ivan Scorpioff	John Hendricks
Baron Maximilian Scareovich	Joseph Allen
Dick Graham	Lincoln Plumer
Tantul Popova	George E. Mack
Captain Basil Romanoff	Theodore Martin
Princess Sophya	Augusta Lang
Countess Alexandra	Clara Schroeder
Kirgiz	Stanley Fields
Pastor	Rokey Johnson
Adyr	Sydney Carter
Ovak	William Lafferty
Manager of the Alcazar Music Hall / Clerk of the Hotel de l'Europe	Ralph Harlowe

Raymond Hitchcock has come to town with a musical lady known as The Red Widow, who appears to be the sort of person to whom Broadway extends a hospitable welcome. She is pretty to look at and agreeable to listen to, and Mr. Hitchcock has rarely delivered so much legitimate fun in a single evening, so the prospects for all the participants seem particularly rosy.

Colonel Butts of Yonkers had an intelligible adventure in Russia during the progress of this play, with Anna Varvara, who journeyed with him to the land of the White Czar to assassinate its ruler. When Cicero permitted her to cross the border on the passport made out for his wife, he did not know that she was a rabid Nihilist, but he soon found out, for the Russian secret police promptly got on his trail and caused him several varieties of mental anguish. His own wife, who followed him and was imprisoned on suspicion of being the "red widow," was identified by their daughter and released, only when Anna renounced Nihilism to marry Captain Basil Romanoff, of the Imperial Body Guard. Cicero was consigned to the care of his wife, instead of to Siberian exile.

Channing Pollock and Rennold Wolf, the makers of the book, have supplied Raymond Hitchcock with more than the usual amount of clever situations and lines, and the comedian has added to this foundation another fund of amusing business out of his own resources. After the first act, which does not always snap and crackle as it might, Mr. Hitchcock keeps matters moving with spontaneous celerity. His dinner scene, often foolish perhaps, is yet irresistibly funny, and sent the audience into stitches of mirth. A great deal depends upon Mr. Hitchcock, as he is the only comedian in the cast capable of using the opportunities given him.

The book and lyrics, which sparkle incessantly, are far superior to the score and to most of the singing, which are quite commonplace for a large part. Sophye Barnard, however, did everything that could be done with her numbers. Although her voice lacks the velvet smoothness which would particularly delight, she sings with capability, confidence, and ease. Theodore Martin, the tenor who assists her in the duet that poses as the show piece, has an agreeable voice and manages it well, although he does not fill out his role with any histrionic resources. The duet, "I Love You, Dear," and the military chorus, "Soldiers of the Czar," which were sung by Miss Barnard and Mr. Martin marked musical highwater in the performance.

Gertrude Vanderbilt came nowhere near her success of last season in Marriage à la Carte, although her dancing with Harry Clarke was repeatedly encored. Mr. Clarke contributed his full share towards these numbers, both by his nimble gyrations and by his agreeable singing.

George E. Mack did quite as well with the Nihilist song as it deserved. The solo lines in the opening chorus were abominably done—which is a pity, since the lines were clever. As a rule, the chorus did not acquit itself so creditably as Broadway might expect, although they did lift up the military ensemble where it belonged. Perhaps in that scene they were inspired by the particularly effective costumes and setting.

The opening set, the Alcazar foyer, was treated with pleasing novelty, and the Winter Palace scene at night was worth remembering for its pictorial qualities. A clever book, an amusing comedian, two good singers, two agile dancers, and two picturesque scenes are enough to bring popularity to any light production like The Red Widow.

THALIA—THE LIVING CORPSE.

Drama in four acts and six scenes, translated by L. Kobrin, from the Russian by Count Leo Tolstoy. Repeated by Jacob P. Adler on Nov. 10.

Fedia Protosov	Jacob P. Adler
Lisa	Mrs. B. Adler
Misha	Lulu Adler
Anna Pavlovna	Mrs. Epstein
Sasha	Ida Kenler
Victor Karenin	M. Moshkowitz
Count Abreakov	Mr. Shoengold
Masha	Mrs. S. Rosenthal
An old gypsy man	Mr. Goldstein
An old gypsy woman	Mrs. Schorr
An officer	Mr. Schlegman
A musician	Mr. Kasimirsky
Afremov	Mr. Goldstein
Butkevich	Mr. Fiatkin
Ivan Petrovich	Mr. Rubin
Voznesensky	Mr. Zuckerberg
Petushkov	M. Schorr
Artemov	Mr. Goldstein
A magistrate	Mr. Graff
A nurse girl	Miss Marks
A domestic	Miss Nussenblatt
A policeman	Mr. Schlegman

(Continued on page 10.)

PERSONAL

REICHER.—Hedwig Reicher, who has been so undeservingly unfortunate in finding a good play since she has learned the English language, is lending her dramatic power to the upbuilding of the Chicago Drama Players. Miss Reicher is the youngest of the stars who does what one may term serious work. At fifteen, she was appearing as Nora in A Doll's House, and now, ten years later, she is found as Ellida in The Lady from the Sea. Her father, Emanuel Reicher, is an eminent German stage-director, and the daughter went through the difficult German school, her roles varying from Goethe to Ibsen. Her mastery of English is now sure and tinged by an accent only German enough to give it individuality.

ILLINGTON.—Margaret Illington returned to the stage, Monday night at the Opera House in Providence. She is playing in Charles Kenyon's drama, Kindling, under the management of her husband, Edward J. Bowes, who has confined his previous activities to promoting real estate in the West. Miss Illington's last appearance was in The Thief at the Empire, Sept. 12, 1908. She has had two plays since her retirement that fall, but neither of them reached this city.

POLLOCK.—Channing Pollock is co-author with Rennold Wolf of the book and lyrics of The Red Widow, which from the dialogue point of view is the brightest play New York has seen this year. Mr. Pollock was born in 1880, and at sixteen became dramatic critic of The Washington *Post*. He occupied similar positions on several other newspapers and magazines, and for a time was a member of THE MIRROR staff. Then he was a press agent and business manager for various managers. His eight years' experience as a dramatist, have taught him the craft of play-writing and play-producing, and he has ten dramatic pieces to his credit; included among them are The Pit, Clothes, The Secret Orchard, The Little Gray Lady, In the Bishop's Carriage and Such a Little Queen. He has collected the articles which he has written for various magazines in a book, "The Footlights—Fore and Aft," published this year by The Gorham Press in Boston.

EDESON.—Among the various changes made recently in the transitory theatrical field, none is more unusual than the substitution of Robert Edeson for Edgar Selwyn in the title-role of The Arab. Mr. Edeson has found The Cave Man unsuited to the demands of the public, and, though written by Gelett Burgess, who is acceeded to be a brilliant man, Henry B. Harris has decided to store it away. Edgar Selwyn will meanwhile go to Algiers with his wife, Margaret Mayo, to work on a new play. The Arab will furnish Robert Edeson another opportunity to cover his face with make-up, which he seems to enjoy immensely. His role in The Cave Man is the first comedy part he has had since becoming a star, although in the old Empire Stock company he was always cast as the light comedian.

RANDOLPH.—The Only Son, recently seen at the Gaiety Theatre, introduced to New York a new leading woman, Louise Randolph. Miss Randolph was for many years leading woman with the Proctor Stock company in New York at the Fifth Avenue Theatre, the Harlem Opera House, and Philadelphia and Providence. She was also seen on tour with Frances Starr in The Easiest Way, in the part originated by Laura Nelson Hall, but her present engagement is the first in which she has been seen in so important a part in so important a production. She has won distinction in the role.

HERNE.—Chrystal Herne, daughter of James A Herne, leading woman in As a Man Thinks, has a country home near Sag Harbor, Long Island, the scene of her father's celebrated play of that name. Miss Herne's mother makes Sag Harbor her permanent place of residence, and here are many of the Herne relics—the great actor's original manuscripts, books, paintings, costumes, scenic sketches, etc. The Sag Harbor home is of pretentious architecture, and is in the centre of many acres. Herne was a great lover of nature, and cultivated a profound taste for rare plants and domestic animals. His children were encouraged in nature studies and gentle sports, and Miss Chrystal is an expert in yachting, canoeing, angling, swimming, gardening, riding and driving. She has several boats, a fine stable of her favorite breed of horse—the cob—and any number of thoroughbred dogs.

BERNHARDT.—Although Sarah Bernhardt is giving two performances a day at the London Coliseum, she is rehearsing Lucretia Borgia for production on her return to Paris.

BURKE.—A London paper is responsible for the statement that Billie Burke in the Spring will appear in Paris in a play by Mme. De Caillavet and De Flers, in which she will appear as an American girl, "who speaks French as it is not spoken."

White, N. Y.

HEDWIG REICHER

PROFESSOR GRANDGENT'S CONFERENCE.

On Nov. 2, Charles Hall Grandgent, professor of Romance languages at Harvard, addressed the Drama League of Boston, in the Shubert Theatre, and the *Boston Transcript* two days later printed his speech in full. Representing himself as a delegate from the audience which attends the theatre for entertainment and which seldom expresses its convictions, Professor Grandgent discussed the tastes of the average theatre-goer, denying the decadence which is sometimes charged to that person. He then attempted the rather difficult task of analysing The Blue Bird, in which he finds three component elements—fairyland, dreamland, and allegory. To fairyland belong the personified animals—the cat, the dog—and the abstractions—fire, water, bread and others. To dreamland belong the unborn souls in the Kingdom of the Future, and the spirits in the Kingdom of Night. Professor Grandgent considers the allegory the least successful element, because symbolism sometimes puzzles the listeners, distracting them from the simplicity of the story. For example, Mytyl's declaration that there are no dead may be interpreted as a belief in immortality, or as the proposition that souls are merged in one vast ocean of spiritual life after death, in which each soul loses its individuality. Maeterlinck has used symbolism as a veil of mystery, a new utilization in art, though not in religion. For the present, however, Professor Grandgent considers the fairyland and the dreamland elements sufficient to overcome the distracting effects of the allegory, especially because of the effective spectacle of the presentation.

PLANNING FOR KISMET.

Harrison Grey Fiske entertained at a luncheon on Friday at his club, Edward Knoblauch, the playwright, and the artists and designers who will prepare the production of Kismet, which he will make in this city shortly with Messrs. Klaw and Erlanger. Homer Emmons will act as scenic director. Associated with him will be F. Richard Anderson, Ernest Albert, Ernest Gros, Walter Burridge, Edward Unitt, Frank E. Gates, and T. B. MacDonald. Designs and materials gathered in Tunis were exhibited and discussed.

Although Kismet has been running in London since April last and will be produced this Winter in Germany, France, Italy, Austria and Australia, the New York production will not follow the European ideas. The American producers believe they can make a presentation equal in beauty to those made abroad and one more appealing to American audiences.

The scenes of the play are laid in Bagdad about 1,000 years ago, when that city was the seat of the Mohammedan religion, with the Caliph exercising a suzerainty over the Moslems of Egypt and Persia. It is not a fantastic or a magical entertainment, but Mr. Knoblauch tells a story with Oriental imagery and color of a page from life in that wonderful city. The unchanging East makes his play as modern today as the "fudge" of an evening extra.

Otis Skinner will play the role of Hajj, the beggar, a part sought by almost every actor of prominence in the country. While abroad Mr. Fiske engaged for the part of Marsinah, the beggar's daughter, Rita Jolivet, a young actress, who has played in London and Paris and lately in the company of George Alexander. Miss Jolivet sails from Southampton to-day, arriving on the *Philadelphia* next Saturday.

For the part of The Man, who is a story teller of the East, Mr. Fiske engaged Ernest Leeman, a Maine boy, who appeared in the original cast and also achieved a London success singing the tenor roles in the revivals of the Gilbert and Sullivan operas.

George Relph has been secured for the part of Kafur, the sworder of Mansur, the Caliph, another member of the original company. Violet Romer, a San Francisco girl who has made a great success in her home town and duplicated it in London, will appear as Almah, the dancer. This will be her first appearance in New York. Kismet is in three acts, nine scenes and an epilogue. There will be no less than 150 performers in the cast.

Byron, N. Y.

KYRLE BELLEW AS HE APPEARED IN "THE THIEF"

A NEW SCENE.

A new scene has been inserted in The Garden of Allah immediately after the opening tableau showing the spirit of the desert. The new scene, a sort of prologue, is in the home of Boris Androvsky's brother, whither the monk has fled from the monastery. This prepares the audience for his later appearance in Beni Mova.

OLDEST ELEPHANT DIES.

"Carrie," one of the herd of elephants used in the Hippodrome show, died Nov. 8 at her quarters in the Hippodrome, from pneumonia. Later the body was embalmed by Dr. Martin J. Potter, the veterinarian at the Hippodrome.

"Carrie" is said to have been the first elephant brought to this country. She was brought from Africa sixty years ago and first performed with the old John Robinson Circus. Robinson sold "Carrie" to J. A. Starin thirty years ago, who, in turn, gave the brute to John Robinson, Jr., who owned her when she died.

The remains of "Carrie" were moved from the Hippodrome to Barren Island, where the skin will be removed and the skeleton preserved for the Museum of Natural History. The hide will be sent to Mr. Robinson, at Asbury Park.

TREASURERS' CLUB ELECTS.

At a meeting of the Treasurers' Club of America, held at Metropolitan Opera House, Nov. 5, the following officers were unanimously elected: President, James H. J. Scullion; vice-president, Harry Harris; treasurer, George Bischel; recording secretary, John N. Ostrander; financial secretary, Louis A. Morgenstern. The governors of the association elected were Max Hirsch, Herman Klotz, Sol. De Vries, Frank Girard, Mack Hilliard, and Walter Caldwell.

White, N. Y.

SCENE FROM "THE LITTLEST REBEL," AT THE LIBERTY THEATRE

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Academy of Music Stock company presented The Silver King by Henry A. Jones and Henry Herman, last week. The old melodrama was well acted, with all its favorite thrills as potent as ever. The audience greeted Morris McHugh with loud applause, and they are to be congratulated on having this excellent actor again in their midst. Mr. Friebus and Miss Knowles continued their good work. Florence Moore, the child actress, was popular. The cast: Wilfred Denver, Theodore Friebus; Captain Herbert Skinner, John T. Dwyer; Harry Corkett, Harry Huguenot; Eliah Coombe, William H. Evarts; Cripps, Harry Belmour; Daniel Jaikes, Morris McHugh; Sam Baxter, Julian Noa; Geoffrey Ware, Henry Warwick; Tubbs, John Davis; Parkin, Jack Bennett; Binks, Mr. Davis; Brownson, Frederick Johnson; Leaker, Mr. Bennett; Nellie Denver, Priscilla Knowles; Olive Skinner, Florence Short; Susy, Kate Blancke; Cissy Denver, Florence Moore. and Ned Denver, Freddie Allen. This week, The Girl of the Golden West.

DALY'S.—Arrangements have been completed by which the Irish Players from Dublin will begin their first New York season at Daly's Theatre on Monday, Nov. 20. Madame Simone, in the meantime, leaves Daly's for a brief tour of the leading American cities, to return later to present the other dramas of her repertoire. During their first week in New York the Irish Players will present two programmes, each made up of three short plays. The first will include The Well of the Saints, by the late J. M. Synge, and The Rising of the Moon and The Workhouse Ward, both by Lady Gregory. On Thursday, Nov. 23, will be presented the Irish Players' second programme, consisting of George Bernard Shaw's The Showing Up of Blanco Posnet; T. C. Murray's two-act drama, Birthright, and a farce by Lady Gregory entitled Spreading the News. The Playboy of the Western World, by Synge, which caused a series of riots in Dublin after its first presentation, will be performed later in the engagement.

FULTON.—William Collier will begin his New York engagemenet on Nov. 27 at the Fulton Theatre, formerly the Folies Bergere. He will be seen in a new comedy entitled Take My Advice, by himself and James Montgomery.

GAIETY.—The Only Son left Saturday night, and is succeeded by Uncle Sam, in which John Barrymore and Tom Wise have been transferred from the Liberty.

GRAND OPERA HOUSE.—Julian Eltinge is playing with the original company in The Fascinating Widow this week.

LIBERTY.—Dustin and William Farnum opened last night in The Littlest Rebel. In the company are William B. Mack, Roy Gordon, T. E. B. Henry, John Sharkey, John C. Hickey, Charles Lawrence, Fred Kley, Franklyn Horton, John C. Leslie, Percy Haswell, Mary Miles Winter, George Thatcher, Mamie Lincoln, and Lawrence Morton. The play is by Edward Peple, and concerns the Civil War. It will be reviewed next week.

LYCEUM.—Mme. Nasimova is announced to open in The Marionettes on Dec. 5. Arthur Lewis, Frank Gilmore and Kate Meek are in the company.

LYRIC.—The Drama Players' stay at the Lyric has been prolonged a week. This week they are performing The Learned Ladies of Molière, and next week will present Pinero's The Thunderbolt. Little Boy Blue opens Nov. 27.

MANHATTAN OPERA HOUSE.—E. H. Sothern and Julia Marlowe are enjoying an unusually prosperous engagement at the Manhattan Opera House, where they are playing at reduced prices. The arrangement of performances for the rest of their stay there is as follows: Nov. 20 and 21, Taming of the Shrew; 22, matinee, Hamlet; evening, As You Like It; 23, Macbeth; 24, Romeo and Juliet; 25, matinee, Merchant of Venice; evening, Twelfth Night; 27, Macbeth; 28, Hamlet; 29, matinee, Macbeth; evening, Taming of the Shrew; 30, matinee, The Taming of the Shrew; evening, As You Like It; Dec. 1, Merchant of Venice; 2, matinee, Romeo and Juliet; evening, Twelfth Night.

METROPOLIS.—Cecil Spooner presented Paid in Full last week. Hal Clarendon handled the husband deftly, and Miss Spooner's emotional work as the wife was commendable. The cast: Jim Smith, Rowden Hall; Joe Brooks, Hal Clarendon; Captain Williams, Howard Lang; Sato, Harry Fischer; Mrs. Harris, Gertrude Maitland; Bertha Harris, Ricca Scott, and Miss Cecil Spooner as Emma Brooks. This week, Edwin Milton Royle's The Squaw Man. Next, Dion Boucicault's Irish play, The Shaughraun.

WEBER'S.—The Wife Decides, a three-act comedy by Thomas McKean, was announced for opening at Weber's Theatre last night under the direction of Donald Wallace. The play is a dramatization of the novel of the same name. Its story concerns a young couple, divorced, who are brought to a reconcilation and remarriage. The cast includes Jane Wheatley, Elwood T. Bostwick, Nina Herbert, Mr. and Mrs. W. H. Murdock, and Carrie Lee Stoyle.

WEST END.—Henrietta Crosman in The Real Thing played Election week at the West End to large patronage. Miss Crosman as Jess Lorraine gave a charming performance that pleased her many friends. Strong support was furnished by Josephine Lovett and Albert Brown. Marguerite Curtis and William Lamp were excellent in their respective roles and the two children were well played by MacMacomber and Audrey Ridgwell. This week, Louise Gunning in The Balkan Princess, supported by Arthur Stanford, Kenneth Hunter, Frederick Maclyn, Josie Intropodi, Lillian Wiggins and seventy others.

WINTER GARDEN.—The new production at the Winter Garden opens to-night. In addition to Gaby Deslys, the principal players in Vera Violetta are Stella Mayhew, José Collins, May West, Blie Baker, Lydia Barry, Al. Jolson, Van Rensselaer Wheeler, Harry Fisher, Barney Bernard, Melville Ellis, Joe Smith, James B. Carson, Clarence Harvey, Billie Taylor, Ernest Hare, Edward Cutler, Doris Cameron, Maidie Burker, Florence Douglas, Jane Lawrence and Florence Cable. Vera Violetta has been adapted by Leonard Liebling from the German of Leo Stein. All the original music by Edmund Eysler has been retained. Of no equal importance is the other portion of the programme, which features Annette Kellerman. She appears in an entirely new production, entitled Undine, described as an idyll of forest and stream, written and composed by Manuel Klein. The company appearing with her includes Max Weil, Edward Cutler, Doris Cameron, Dorothy Scherer, Maidie Burker, Clarence Harvey and George Dellett.

GOSSIP.

The Swedish Academy has awarded the Nobel prize for literature for 1911 ($40,000) to Maurice Maeterlinck, the Belgian author.

Minnie Dupree, who was seen here earlier in the season with Henrietta Crosman in The Real Thing, will produce a new comedy this season by Anita Scott and Cosmo Hamilton, entitled The Indiscreet Mrs. Tyne. Mr. Cecil B. De Mille will stage the play, scheduled to open Nov. 10 in New Haven.

Edna Hoff, an American singer, was run down by an automobile last Wednesday, in London. Her arm was broken and she was seriously cut, but is recovering.

When Henry B. Harris sends The Scarecrow on tour in December, with Frank Reicher featured, his leading woman will be Fola La Follette, who was married recently, in Washington, to George Middleton, the well-known playwright.

Among the passengers on the *Kronprinzessin Cecilie* last Wednesday were Enrico Caruso, Margarete Matzenauer, Emmy Destinn, Herman Jadlowker, Adamo Didur, Dinh Gilly and Herman Weil, all of the Metropolitan Opera company. Clarence Whitehill, the American baritone, who is among Dippel's Chicago forces, was on the same boat.

Florencio Constantino, tenor with the Boston Opera, arrived last Monday on the *Vaseri*, from South America. Signor Constantino has been singing in Buenos Ayres.

Eleanor Perry, an American girl, has been engaged by Sir Herbert Tree, for the star in Offenbach's Orpheus in Hades, which he will produce at His Majesty's Theatre, Dec. 20. Miss Perry is said to have the smallest foot of any woman in Europe.

At a recent meeting of the Stage Children's Fund held at the Hotel Astor the following officers were nominated for the ensuing year: Lee Shubert, honorary president; Mrs. Millie Thorne, president; Mrs. S. Ludlow Neidlinger, first vice-president; Dr. Ida C. Nahm, second vice-president; Mrs. Sol Smith Russell, third vice-president; Frances Starr, fourth vice-president; Henrietta Strauss, recording secretary; Nan Lewald Bunn, corresponding secretary, and Mrs. John H. Van Tine, treasurer.

PLAYS OF THE WEEK

(Continued from page 7.)

The sensation caused by the Russian and the French productions of Count Leo Tolstoy's posthumous drama drew a goodly number of Broadway notables to the Thalia Theatre last week to watch the performances of The Living Corpse, which Jacob P. Adler had the courage to present to his clientele at that house on Nov. 8 for the first time. These casual visitors, as well as the regular patrons, could have felt only satisfaction, for whatever the scenic shortcomings from the Broadway point of view, the Bowery can present tragedy with dignity and insight.

Although Tolstoy's manuscript for the play was incomplete at his death, he began the tragedy in his earlier days as a dramatist, to tell the story of the shiftless Fedia Protasov, who realized his worthlessness so acutely that he dropped out of existence in order that his wife might marry Victor Karenin. His determination to commit suicide was frustrated after he had written a letter conveying this information to his wife. His own weakness and his infatuation for the gypsy Masha led him to live on, dragging out his existence in one lower depth after another until a quarrel in a tavern brought him into court. A companion reveller, having his confidence in his cups, had betrayed Fedia because Fedia refused to blackmail his wife Lisa, who by this time was wedded to Victor Karenin. When Fedia learned before the tribunal that Lisa would be tried for bigamy and doubtless exiled to Siberia, the wretched man summoned up the nobility to shoot himself in order to free Lisa.

It is Fedia Protasov's tragedy, for Tolstoy was chiefly interested in developing the character of that unfortunate man. Jacob P. Adler did not lose sight of this fact in his admirable impersonation, and throughout Fedia's fall from revelry to penury Mr. Adler kept burning that spark of nobility which was finally to end the pitiful existence. Although Fedia realized his own unfitness to stand beside Lisa, he never allowed any one to speak of her except with veneration. His own love he subtly but vividly declared in braving the magistrate: "Why do you intrude into other people's lives? . . . There are three of us—I, he, and—she." The pause before the last pronoun and the change of intonation told the whole story.

Although a pistol figured in the dramatis personæ, the tragedy never flared into melodrama; it was played by the entire cast with too much gravity and sincerity. Mrs. Adler, particularly, met the serious situations with sensibility that was none the less effective because it did not indulge in hysterics. Mr. Moshkowitz perhaps curtailed his forcefulness and resourcefulness by this method, but at the same time he gained quality of bearing. Mrs. Epstein played the indignant Anna Pavlavna energetically, Ida Koesler endowed Sasha with commendable self-possession, and Mrs. Rosenthal emphasized the gypsy ardor of Masha. A number of the smaller roles were excellently played, notably the old gypsies by Mr. Goldstein and Mrs. Schorr. Even the waiter in the tavern and the bibulous friend in Fedia's poor room were individualized portrayals. The audience also approved the gypsy music which was introduced in the ensemble scene.

Without losing sight of the fact that in many respects the Broadway standard must not be applied to the Thalia, nevertheless The Living Corpse is a thoroughly interesting exhibition of acting.

GLOBE—THE THREE ROMEOS.

Musical comedy in three acts, with book and lyrics by H. H. Burnside and music by Raymond Hubbell. Produced by Feliner and Dreyfus, on Nov. 13.

Tom Stedway	Peggy Wood
Polly Dean	Shirley Kellogg
Peter Poppleton	Fred Walton
Minerva Poppleton	Minnie Olton
Nancy Mallory	Ethel Cadman
Jessie Mallory	Mabella Baker
Dorothy Gibson	Georgia Caine
Titus Bellamy	William Danforth
Dick Dawson	Alfred Kappeler
Jack Willoughby	Fritz Williams
Rose Bellamy	Vivian Rushmore
Elsie Bellamy	Elita Proctor Otis
Timothy Stubbs	Fred Lennox
Bertie Montague	Edwardo Alino
Willie Mortimer	H. P. Woodley

It seems rather a pity that Gypsy Love had to leave town to make way for The Three Romeos, for without disparaging the new arrival too much, it certainly does not rival its predecessor in musical quality. They stand at opposite poles of the diameter of the operatic circle; everything that one is, the other is not.

For example, the complications in the very energetic plot of The Three Romeos absolutely defy capture. Just as you think you understand the involution, the plot squirms out of your grasp and is lost to view in its own dust. The programme will tell you that Dick has secretly married Nancy, that Gussie has divorced Jack, and that Rose loves Bertie. From the dialogue you will also gather that Jack thinks he wants to marry Rose, that Gussie poses as Dick's wife, that Titus claims Gussie and Nancy as his two daughters by a first marriage, that Timothy has been writing flirtatious notes to Diana, and that Jack introduces Timothy as his uncle. As everybody pretends to be several other persons, the spectator must be supernaturally shrewd if he can recall his best friend's name before the end of the first act, and the man who can pick the three Romeos from the wreathings and writhings of the narrative deserves his Ph.D.

The Three Romeos has plenty of charms of its own kind, though one of them is certainly not the lyrics, which are about as trashy as anything that Broadway is ever invited to listen to. That they should have inserted good or even fair music falls little short of miraculous, but the tunes frequently may be classed as catchy, and the orchestration even more frequently displays considerable ease and resource. The dialogue surpasses the lyrics, but it would have to be pretty poor not to.

A cast of a very creditable average worked hard with its unworthy material; it would be difficult to put a finger on a spot that did not yield its entire value to them. Georgia Caine is already known as a singer of more than usual attractiveness. Her business-like manner gives one the impression that she always knows what she is going to do next, and that is a comfortable feeling for audiences. Her voice, moreover, is well worth listening to. Ethel Cadman likewise came in for a generous slice of applause, although her voice has a Gillette edge. Its clarity is a hair too keen for uneasy eardrums. Shirley Kellogg does one or two songs in a breezy, boyderish sort of voice that is particularly attractive only when you like it. The tenor, Alfred Kappeler, runs to the other extreme; beside his tones, sugar would blush for its own acidity. At any rate this quality is pleasanter than vinegar.

Few casts can boast such a competent collection of comedians as Fred Walton, William Danforth, Fritz Williams, and Fred Lennox, who can sing, dance and chatter engagingly at every moment of their time before the footlights. Curiously enough, every single one of them improved as time went on, and their miscellaneous antics—the Newfoundland puppy sort of playfulness—grew more and more humorous, even to those patrons who do not adjourn between acts to the lobby—and beyond.

The pedagogic dame, the deserted bride, and the domineering dowager—otherwise Minnie Olton, Vivian Rushmore, and Elita Proctor Otis—all had their moments. The dowager had a good many of them, and they all contrived to be comical.

Not much praise can be lavished upon the chorus for more than very ordinary talents. They were sufficiently agile, wore gowns more gaudy than tasteful, and sang as loudly as they could. Their most delightful moments, however, were due to R. H. Burnside, whose ingenious hand was evident in all the specialties of the evening. The piano turned into a millinery counter, the chorus into a bank of roses, the hats into moons, and all sorts of other clever transformations amazed the spectators. Mr. Burnside's skill in adroit devices has rarely been exercised with better results.

A COPYRIGHT DECISION.

Washington, Nov. 13.—The Supreme Court of the United States to-day decided that moving pictures, based on the scenes of a copyrighted book, may constitute an infringement of the copyright on the book or the reserved rights to dramatise.

The decision was announced in a contest over the copyright of General Lew Wallace's famous book, "Ben-Hur." The copyright was owned by Harper and Brothers, book publishers. This company granted to Klaw and Erlanger, of New York, the sole right of producing a dramatisation of the story.

It appears that the Kalem Company employed a writer to read the story and write a description of certain portions of it, and that from this a moving picture film was produced. The Federal courts of New York held that the Kalem Company was a contributory infringer, not of the copyrighted book or drama, but on the author's exclusive right to dramatise his writings and publicly to perform that dramatisation. The Kalem Company was enjoined from continuing to produce or sell the films.

The Supreme Court to-day affirmed this action in an opinion by Justice Holmes.

THE OPERA SEASON.

The opera season at the Metropolitan opened Monday night brilliantly, with Caruso in good voice; Madame Matzenauer, who made her American debut; Emma Destinn, Amato, and others in Aida.

London welcomed Oscar Hammerstein as an operatic impresario on Monday night. His great new opera house was opened in that capital with a new opera, Quo Vadis, and new singers, and 3,000 applauded at the premiere. Splendid singing and remarkable spectacular effects marked the occasion.

NEW SUPERINTENDENT AND MATRON.

On Oct. 1 Mr. and Mrs. George H. Buteau assumed the duties of superintendent and matron of the Actors' Fund Home. Mr. Buteau is a graduate pharmacist and chemist of the Columbia College. He has had much commercial experience, having conducted pharmacies of his own. He is also a practical horticulturist, agriculturist and mechanician. Present conditions under Mr. Buteau's management augur well for the future.

THE MARIONETTES.

Madame Nazimova will open her season in The Marionettes at Atlantic City on Nov. 16, and after a short tour southward will return to New York on Dec. 4. In the cast are Arthur Lewis, Frank Gilmore, Kate Meek, Grace Carlyle, and Charles Kelsar. She will use Gladys Unger's translation of the Pierre Wolff comedy, which Sir John Hare and Marie Löhr are at present playing in London at the Comedy.

Gossip of the Town.

George Arliss entertained Lewis Waller and Louis N. Parker, the author of Disraeli, at Martin's last Monday night. The dinner was given with the object of having the two meet, as it is rumored that Mr. Parker may write a play especially for Mr. Waller. Mary Mannering, Annie Russell, and Mrs. Arliss were also present.

Clare Nesicka, playing last week in St. Louis, took a flight in an aeroplane as the guest of George W. Beatty, the aviator.

Helen Holmes will play the title-role in The Right Princess, opening at the Elegfeld Theatre, Chicago, Nov. 23.

Ben Greet will deliver a series of Wednesday evening lectures on Shakespeare at the West Side Y. M. C. A.

Konsutrus Meyer, of the Imperial Russian Court Balalaika Orchestra, is ill in York, Pa., with smallpox.

Henry T. Robinson was sentenced to twenty years in the Stillwater Penitentiary, Minnesota, for thefts in the Shubert Theatre, St. Paul, amounting to $5,000.

The Playhouse, in Washington, has abolished its bar.

David Belasco has purchased much furniture and other old articles from the Carlyle and Braddock houses in Alexandria, Va. Some of his new acquisitions will be used in staging plays of the Colonial period.

H. Douglas Campbell, promoter of the New Cambridge Theatre, Cambridge, Mass., has filed a petition in bankruptcy. Liabilities are $209,687.20, and assets are $152,550.

Edgar Selwyn sails on Nov. 20 with his wife, Margaret Mayo, to spend the Winter in Algiers. His place in his play, The Arab, will be taken by Robert Edeson, who has found The Cave Man impracticable. Margaret Mayo's successful comedy, Baby Mine, has been produced in Berlin, and is soon to be presented by a second company in Vienna.

Elsa Ryan and Flora Zabelle will exchange parts in The Kiss Waltz for the matinee on Nov. 16.

A professional matinee was held at the Kinemacolor Theatre on Nov. 6 to show a dramatic film. The Southwark Glee Singers from London also made their American debut.

Twelve trained donkeys, including "the Original Maud," were burned to death in Newark, N. J., on Nov. 4 in a barn where they were stabled.

Mrs. Mary Hill Brown gave a lecture-recital on Tristan und Isolde on Nov. 4 before the New York branch of the Vassar Students' Aid Society.

Tully Marshall is rehearsing The Talker, by Marion Fairfax, under the management of Henry B. Harris.

"Guard," a valuable dog belonging to Al. G. Field, the minstrel producer, was recently stolen in Memphis, Tenn. The police of that city have been offered a reward for the return of the dog and are making vigorous efforts to recover him.

Maclyn Arbuckle has contributed a number of pen and ink sketches to *The Bookman*. Mr. Arbuckle is in the same art class with Caruso, the celebrated tenor. Mr. Arbuckle, however, has also done much prose writing. He is at present engaged on a political comedy for his own use.

Flavia Arcaro has left The Red Rose company for vaudeville, in which she is presenting the doll specialty, which was interpolated with The Red Rose.

On Oct. 31 Genevieve Cliffe and Vira Rial entertained the members of The Baby Mine company at a Hallowe'en party in their rooms at the Richmond Hotel, Little Falls, N. Y. At twelve o'clock the guests sat down to a table attractively decorated in white and yellow, with a "really truly" pumpkin lantern for center piece and numerous appropriate favors. After an old-fashioned Hallowe'en supper, from which the cider, pumpkin pie, and doughnuts were not omitted, all joined in several games appropriate to the evening, and prizes were won by Mr. and Mrs. Jimmie Bliss, Virginia Elwind, and Charles Munnell. Among those present, besides the hostesses, were Ed Girard, Mr. and Mrs. Jimmie Bliss, Virginia Elwind, John Cromwell, Henry Davies, Charles Munnell, Ernest Roberts, and Mr. Vanderhofen.

The engagement is announced of Lilla Osmond, contralto, to Ray Dennis, of New York.

Mayor Gaynor was instrumental in obtaining funds for the return to New York of The Jolly Bachelor's company, recently stranded in New Orleans.

Liebler and Company have arranged with Henry W. Savage to obtain the services of Henry Kolker for the leading role with Viola Allen in The Lady of Coventry. Mr. Kolker is now rehearsing with the company at the Royal Alexandra Theatre, Toronto.

Arthur B. Ryan, for a number of years a New York newspaper man, has become a member of the press department of Henry W. Savage.

It has been decided that Lewis Waller will be seen in London as Boris Adrovsky in The Garden of Allah. The production will be made in London next season, when the English actor-manager will be back in his own country.

At the Crescent, Brooklyn, this week's offering is Arsene Lupin, with George Alison in the title-role.

Winchell Smith's new drama, The Only Son, closed its brief run at the Gaiety Theatre Saturday night.

Mrs. Scott Payne, the agent, wishes to notify her many professional friends that she has no business associate or partner, but conducts her agency business alone.

AMATEUR NOTES

Twenty-five per cent. of the student body of Lebanon Valley College, Annville, Pa., are enrolled in the oratorical department, of which May Belle Adams, graduate of the Emerson College of Oratory, of Boston, is in charge. The Christian Associations will put on the stage at commencement time The Merchant of Venice. The cast for the junior play, The Sleeper Is Come, follows: George Williams, Landis Klinger, A. D. Mabellon, Charles Ulrich, G. A. Richie, V. W. Hollenbiger, R. K. Boughter, John H. Spirk, Frank Shearer, George Williams, Boss Light, Herbert Boughter, Lottie Sheppard, Clara Horn, Edith Lehman, Sara Zimmerman.

Students of New York Normal College presented Phormio, by Terence, in Latin, on Nov. 4. In the cast were Katherine Conlon, Ethel Hapgood, Evelyn Allen, Tamar Hirschenbon, Helena McCarty, Anna Bell, Leah Schneider, Nellie Goldberg, Adelaide Maher, and Jane Paulden.

The Players' Club of St. Louis announces its first performance for the evening of Thursday, Nov. 16, at the Artists' Guild. The programme will consist of three one-act plays. The Shadow of the Glen, by J. M. Synge; A Farewell Supper, by Arthur Schnitzler, and Margot, by Herman Sudermann. Horace Swope will direct The Shadow of the Glen and Percy Werner, Mrs. George Gellhorn, Thomas Furlong, Jr., and Hugh Ferris will play the four characters. Miles Bates is directing the second play, which employs Harry E. Tuttle, Jr., Andrew Drew, Bertha Bates, and Theodore Salorgue. Margot is from Sudermann's series called Roses, and Orrick Johns is the director. Harry King Tootle, Dr. Daniel Carson Goodman, Clarence Stratton, Mrs. George B. Johns, and Zoe Atkins take the several parts.

At Drake University, Des Moines, Ia., a dramatic club has been formed, with Arthur Kirk, president; Jean McNeil, vice-president, and Glen Simons, secretary.

The Sigma Lambda Society of the Central High School, Washington, D. C., presented Behind the Scenes, a comic opera, on Nov. 9. In the cast were Mary Mlanik, Carrie McKinley, Lillian Menaugh, Harriet Snow, Jane Gardner, Edith Swett, Helen Durnin, Belle Meyers, Esther Sullivan, Gertrude Carpenter, and Margaret Seyboth. Robert Von Endorf was the musical director. In charge of the performance were Jane Grey Gardner, Edith Swett, and Ollye Wright. The opera was written by Miss Wright.

The first definite steps toward the formation of a permanent college dramatic club at Hamilton College, Clinton, N. Y., were taken Oct. 30, when a committee representing the college met and discussed the work of the coming year. The Charlatans, which heretofore has been a class organization, will be opened to the entire college and put upon a substantial financial basis. The club's production will be staged Feb. 3 before the annual junior week audience, and later in the year will probably be taken on tour. A play committee is at present at work, and expects to announce its decision within a week. The production will be coached by William P. Shephard, head of the Department of Romance Languages.

Students of the College of Liberal Arts, Boston, on Oct. 27 presented The Time of His Life, a three-act comedy by Leona Dalrymple, in Jacob Sleeper Hall. The cast included N. F. Thomas, C. W. Tower, G. F. Quimby, W. S. Tapia, J. O. Pecker, G. H. Jackson, M. C. Green, E. G. Bosler, and F. S. Armstrong.

The Dechantal Dramatic Society, Brooklyn, produced The Last Paradise Oct. 25. The cast included James Carlin, Al. Hirsh, Adolf Kreisl, William Love, Joseph Duffy, Joseph Hoez, Edward Hirsh, Luke Higgins, Jack Stack, Frank Higgins, Jack Gerbach, Jane Giegengack, Elizabeth Gallagher, Bessie Moran, May Elwyn, May Cassidy, Alice MacDonald, and Helen Briggs.

Rehearsals for It Keeps a Man Busy, the three-act farce comedy to be presented by the Mercedes Players at Prospect Hall, Brooklyn, are in progress. The society has been greatly strengthened by the admission of several new members, among them James W. Chew, Mary Chew, Gertrude Coughley, Vincent Moore, and James Hogarth, the old favorites, Mary E. Wilson, Kathryn G. Kelly, Anna T. Dowling, Mary F. Quinn, James A. Horgan, William T. Mahoney, Lawrence Bowling, William Morley, and Edward T. Connell are also in the cast. Helen De Witt Jacobs is to appear again with the Henry Irving Players, Brooklyn, in their next production, Two Loveliest Swains. The players will also give the same evening a comedy entitled For Auld Lang Syne.

The comic opera Pinafore was well presented last week in Ascension Hall, Brooklyn, by the members of the Noble Street Presbyterian Church.

The St. James Catholic Club presented The Three Jacks at the St. James Auditorium, Brooklyn, Oct. 31. The cast included the Misses Adelia, Boerge, Charlotte Helm, and Horgaz, and Messrs. McKeown, Lawler, Boyne, Leaners, and Waters, all of whom handled their respective roles creditably. John O. Kane and George Shanguessy entertained during the acts.

The St. Matthew's Minstrels presented their first show of the season at Arion Hall, Brooklyn, Oct. 26, and received a hearty welcome from a large audience.

The Majestic Dramatic company, Brooklyn, as its first offering of the season appeared at the Labor Lyceum Oct. 24 in The Solicitor. The cast was as follows: Robert Duncan, Francis Lawrence, Aloysius J. Bier, C. A. Phillips, Gene Jay Sullivan, Joseph H. Thorn, Harry P. Lauby, Mabel Wood, Madeline Wood, Helen Lane, Rose Wechsler, Josephine Meany.

The Catholic Club presented A Bachelor's Honeymoon at Arion Hall Oct. 26. The cast consisted of several of the old Vincentian Dramatic Society favorites, among them Arthur T. Smith, L. V. Peterson, Charles V. Cox, Hubert G. Wallace, James Buckley, Agnes Burke, May Brinkerhoff, May Michaels, Alice Charles, and Minnie Smith.

The officers of the Srivan Social Club, Brooklyn, for the season of 1911-12, are James J. Savold, Jr., president; Morris Wilner, secretary; Louise G. Smith, secretary; Sam E. Ackerman, treasurer, and Albert Savold, sergeant-at-arms. Board of Trustees: James A. Savold, Sr., George Duncan, Sr., John Duncan, Sr., and Rudolph Kutner. On Nov. 9, at a banquet and entertainment to be given by the employes of Alexander Campbell Milk company, the club will present two sketches entitled The Wrong Bottle and The New Chauffeur. Morris Wilner and William Courtney, Jr., will appear in The Wrong Bottle and James J. Savold, Jr., and Thomas Duncan will appear in The New Chauffeur. Mr. Ackerman, of the team of LeRoy and Adams, who is a member of the club, will also give a monologue entitled The Ways of Love. Arrangements are making for the club's presentation of The Ulster, a comedy-drama in four acts. The cast has not been fully assigned, but the following will appear: Mabel M. Trinneer, Louise G. Smith, Matilda Kitteh, Morris Wilner, James J. Savold, Jr., Thomas Duncan, William Courtney, Jr., S. E. Ackerman, Alberto Durio, and Albert Savold.

ACTORS' CHURCH ALLIANCE NEWS.

Under the management of Mrs. May Kidder-Pierce, secretary, the New York Chapter will give a dinner Monday evening, Nov. 20, at Cavanagh's, Twenty-third Street near Eighth Avenue. Guests of honor are to be Mrs. Mary E. Chapin and Mrs. Belle de Rivera. There will be professional talent and speeches by prominent persons.

A dramatic performance (probably old comedy) for the New York Chapter is in contemplation for the second week in January.

The next religious service will be held for the New York Chapter Sunday evening, Nov. 20, at 8 P.M., at St. Michael's Church, Ninety-ninth Street and Amsterdam Avenue. The Rev. Thomas McCandless will preach.

Few friends of the Alliance have attested their fraternal faith in the Alliance organization by more loyal expressions of sympathy and practical co-operation in the promotion of plans than Mr. and Mrs. Robert Mantell. The recent death of Mrs. Mantell is most sincerely mourned in the ranks of the Alliance, and it utters the voice of every Chapter in tendering to the bereaved husband the assurance of our heartfelt sympathy and regret.

The death of Kyrle Bellew leads the Alliance to record the sincere sorrow it feels that his loyal and generous service to the Actors' Church Alliance, of which he was ever a faithful friend, has come to its earthly close.

The Brooklyn Chapter gave a benefit performance (vaudeville, songs and dances) at their headquarters, the Johnson Building, Thursday evening, Nov. 2, Mrs. Spooner presiding. Performers included the Misses Crofts-Goree trio, Miss Rober, Mr. Brey, violinist, and W. W. Waters, secretary of the White Rats, in monologue. The entertainment was followed by dancing. The next Brooklyn Chapter meeting will be Friday evening, Nov. 17.

CARL McCULLOUGH'S NEW ACT.

Carl McCullough appeared at Keith and Proctor's Fifth Avenue last week in a very clever novelty called Footlight Impressions. A note is made on the programme that Mr. McCullough is not doing imitations, but good natured travesties. His songs were "Mammie's Shuffle Dance," "For I've Got Harry Lauder on the Brain," "I'd Rather Be a Has-Been Than a Never Was at All," and "Some of These Days." His personality is pronounced, his voice unusually good, and his methods decidedly original. His travesties of Harry Lauder, of the old actor, and of David Warfield were very good, but that of Eddie Foy was the best of all. The take-off on the girl demonstrating Saramgurad at a department store was one of the cleverest bits of acting on the whole bill. It was exceptionally bright in tones and kept the audience in continued laughter.

FUNERAL OF KYRLE BELLEW.

The funeral of Kyrle Bellew, who died in Salt Lake City on Nov. 2, was held last Monday morning at ten o'clock at the Church of the Blessed Sacrament, Seventy-first Street and Broadway. The Reverend Father Chambers officiated, assisted by the Reverend Father M. A. Taylor. Many theatrical people attended the funeral, among them Daniel Frohman, John Drew, Joseph Plunkett, Herbert Kelcey, Effie Shannon, William Harris, Mr. and Mrs. Frank Dantin, James O'Neill, Edwin Arden, Franklin H. Sargent, Mary Mannering, George M. Cohan, Henry B. Harris, F. C. Whitney, John D. Williams, William Seymour, Isabel Irving, Jane Laurel, Frank Goldsmith, A. L. Flynn, and Harry Conor. Mr. Bellew is survived by one sister, who is in a convent in England. Final disposition of the body will be made at her direction. Probably the burial will be in England.

LEW FIELDS'S FATHER DEAD.

Solomon Fields, father of Lew Fields, and a well-known resident of this city for half a century, died at his home in West 150th Street last Wednesday. He was seventy-one years old and had been ill for several months.

Mr. Fields was born in Germany, and came to this country when a young man. He engaged in business, in which he met with success, but retired from activity several years ago.

Lew Fields, with two of his brothers, was in Chicago when the news of their father's illness was received, and, although they left the Western city immediately, they arrived here several hours after Mr. Fields's death. He is survived by Mrs. Fields, five sons, and two daughters.

STOCK MANAGERS VICTORIOUS

In the Supreme Court in Los Angeles, Cal., last week, Justice Newburger handed down a decision against Sheldon Lewis, who was suing John Blackwood, of the Blackwood-Belasco Theatre, for $3,365 salary. He was engaged by the defendant through the Packard Theatrical Agency for a year's work at a salary of $100 and later $125 a week. The court ruled that if Lewis had any cause for action it was against the company and not Blackwood individually, although the engagement was made by Blackwood alone, acting in the interests of his company.

THE LITERARY ROSTANDS.

The Rostand family are going to burst upon the market presently with literature for every member of any household. Edmond Rostand is furnishing a new play. His wife, Rosamonde, and his son, Maurice, are collaborating on a three-act drama for the Gymnase, called The Good Little Devil. His father, Eugene, is just publishing a contribution to political economics. Finally, his uncle, Alexis, has finished a text-book on music.

SHUBERTS WIN SUIT.

The suit brought by the Osborn Company in the City Court against the Shuberts, theatrical producers, to collect $1,717 for dresses furnished Lillian Russell during the production of Lady Teazle in 1904, was decided in favor of the Shuberts last Thursday. Lee Shubert, as a witness in his own defense, testified that Miss Russell agreed to pay for her own gowns for this production.

ALICE LLOYD FOR LITTLE MISS FIX-IT.

By an arrangement entered into last Saturday Alice Lloyd is to take the title-role in Little Miss Fix-It, replacing Eva Tanguay, at the close of this week at the Tulane Theatre, New Orleans. Miss Tanguay retires and returns to vaudeville at her managers' request and with the best of relations existing.

SAID TO THE MIRROR.

ROBERT EDESON, formerly leading tenor with The Beauty Spot: "Thank you for your very nice notice in THE MIRROR of Oct. 28, under the Springfield, Mass., items. The notice of my marriage to Louise Bertram, of The Beauty Spot company, is, however, grossly exaggerated. I have been most happily married for some nine years to another lady, and am the proud father of two lusty youngsters. It is, therefore, impossible, under the laws of this great country, for me to marry Miss Bertram. Under the circumstances, may I ask you to correct your statement?"

COLONEL T. ALLSTON BROWN: "I cannot let the opportunity pass without offering a few passing remarks at the demise of one who was a dear friend of mine—a loving, good-hearted woman. It is, indeed, a bitter addition to the sorrow which must be felt by every admirer of the stage at the loss of so valuable a member of the profession, in the demise of Mrs. Robert B. Mantell is lost one of their best and brightest ornaments of the stage. Mentally accomplished, graceful in speech, gentle in manner, withal she was well fitted for a reign of reason and love. She was a woman of fine person and attractive manner, with a clear voice and superior conversational powers. Her intercourse was full of dignity and remarkable for its constant display of intelligence, good sense and judgment. It is, indeed, difficult to realize the solemn fact that this lady is now so early numbered among the silent dead. May bright flowers cluster around her resting-place, for even the birds of the air will carol their sonnets and make sweet melody around the rose and the myrtle which will bloom over her dust."

CUES.

Blanche Walsh appeared at the Fifth Avenue Theatre on Monday in a sketch called The Thunder God, in which she impersonates an Indian girl.

Lisle Leigh's School for Dramatic Instruction in Providence gave a formal rehearsal at Keith's Hall on Oct. 31. The programme included four playlets, one of which was written by Dorothy Potter, of Providence, R. I.

Francis Rogers, under management of Loudon Charlton, will give a song recital at Carnegie Lyceum to-morrow (Thursday) afternoon at 3 o'clock.

To celebrate her one hundredth performance in New York city, at the Harris Theatre, in Charles Klein's play, Maggie Pepper, Rose Stahl will give a special performance on Sunday evening, Nov. 19, to eight hundred young women employed in the different department stores. The audience will consist entirely of girls.

Leslie Palmer, Carney Christie, and Mabel Montgomery have joined the John Craig Stock company in Boston.

A. P. Weschler, who will conduct a stock company at the Columbia Theatre, Erie, Pa., has perfected his organization. Adra Almslee, leading woman; Richard Allen, leading; Elizabeth Bradfield, second; Thomas Heffron, second; Evelyn Booth, ingenue; Elmer Thompson, juvenile; Robert Lee Allen, comedian; Margaret Ralph, character; other members of the company are Edward Fitzgerald, Frederick Knoll. Thomas Heffron will act as director. The first performance will be given Nov. 20.

Lillian Heiss, member of The Flower of the Ranch company, is very ill in the Sisters' General Hospital, Edmonton, Alberta, Canada, owing to an operation for mastoid.

Charles Faust, lately of the Giant, is giving a monologue in Hammerstein's Victoria Theatre this week.

Anna Eva Fay has closed her vaudeville tour in the West, and begun rehearsals of Hallowell's Millions, the three-act drama in which she is to be presented by Vaughn Glaser.

Arnold Bennett, the English novelist, was the guest of honor at a box party given by Margaret Mayo at the George M. Cohan Theatre last Friday evening.

Timothy D. Sullivan left town last Friday on a tour of inspection of the playhouses known as the Sullivan-Considine Circuit, which are all west of Chicago. He will be gone a month.

ELSIE BULLOUGH.

Lily Elsie, a London musical comedy artist, was married on Nov. 7 to Ian Bullough, a wealthy young Scotchman. Miss Elsie was to have appeared in New York this season in The Count of Luxembourg, but her contract with Klaw and Erlanger will probably be canceled.

RECORD OF DEATHS.

Edmund Schuecher died Nov. 9, in Krausnach, Germany. He was the solo harpist for the Metropolitan Opera company in 1910, when he returned to Germany because of ill health. He was given the title of "court harpist" in 1898 by Grand Duke Ernest of Saxony.

Jesse Harris, known on many vaudeville circuits as a female impersonator, died in Chicago on Nov. 6, from an overdose of morphine.

Harry Rickards, the international theatrical manager, is dead in Sidney, Australia.

Jack Stack, a professional horizontal bar performer and manager of the San Mateo Athletic Club, died in San Mateo, Cal., Oct. 23, after an illness of eight years, induced by a fall he sustained at Buffalo while performing there in 1903.

George C. Harrington, son of the late George Christy Harrington, known as George Christy, of Christy minstrel fame, died, Nov. 7, from heart disease, at the Roosevelt Hospital. He was sixty years of age and a native of this city.

A woman identified as Blanche Dowd, an actress, was found asphyxiated by gas in a room in the Commercial Hotel, Chicago, on Oct. 28.

Ralph W. Blaisdell, who was associated with the late John Stetson during that theatrical manager's later years, died Nov. 4 at his home in Malden, Mass. He was born in Cranston, R. I., forty-seven years ago. He was a member of Mount Vernon Lodge of Masons, Malden Lodge of Elks, and the Malden Club.

Mrs. Rosa Gruninger, mother of William F. Granger, who is playing with Fred Niblo in The Fortune Hunter, died in Philadelphia on Oct. 19.

Genevieve Osborne, a member of Phil Maher's Stock company, died in St. Albans, Vt., Nov. 1.

William M. Corey, who died at the age of sixty-one in Adrian, Mich., on Nov. 2, was from Jamaica Plain, Mass. He had previously been a member of the Castle Square Stock company, and also for a while played in The Shepherd King. He leaves a widow and a daughter, the latter being Mrs. E. L. Porter, of Jamaica Plain.

Calporna E. Fowler, widow of the late W. W. Fowler, a well-known theatrical manager, died in Chicago on Oct. 28. Three daughters survive, Mabel, Kate, and Anita, who is at present playing in The Old Homestead. Burial was in Niles, Mich.

J. K. Beatty, who had been appearing in a dramatic sketch at Fort Worth, Tex., was shot to death on the night of Nov. 7 while walking on the outskirts of the city with Mrs. Carl Robinson, who was also a victim of the tragedy. The murderer has not been apprehended at latest reports.

Mrs. Caroline Day, mother of Mrs. B. M. Crowninshield and Frank Day, passed away at 1.30 Sunday morning, Nov. 5, at her residence, 327 West Twenty-ninth Street, New York city.

Mrs. Mina Pin de Sarro (Mina Ford), of many operatic triumphs in Naples and other cities abroad, died on Nov. 3, at the home of her parents in Pittsburgh, the victim of consumption. Clifford Ford, her father, died three years after his daughter had scored her first success in Traviata in Naples. She married Vincent de Sarro, a vocal instructor, who was her first tutor.

Mrs. Maria Lloyd Morris, mother of William Morris, died at her home in Mt. Vernon, N. Y., on Nov. 8. Her son was playing at the time in The Concert, in Chicago. The funeral took place on Nov. 9 and burial was in Woodlawn Cemetery.

Henry C. Wagner, for many years first vice-president of the United Brokers, died Nov. 10, in Brooklyn. Mr. Wagner was a member of the Williamsburg Saengerbund and the Bach Quartette Club. He was forty-eight years of age and leaves a widow and eight children.

Dr. Leo F. Brine, a dentist, committed suicide in the Hotel Bismore, Boston, on Nov. 8. He had been one of the most popular baritone singers in concert, church, and professional light opera work in New England. In the Somerville Latin School, where he received his early education, he was a classmate of Richard Carle.

Harry Blair was shot and almost instantly killed on the night of Nov. 6 in Elmore, Minn., while rehearsing a play which he had written. The action of the play required that another character shoot Blair, and he fired, thinking the revolver was empty.

Mrs. Annie L. Palmer, last surviving sister of the late John T. Ford, founder of Ford's Opera House in Baltimore, died in that city on Nov. 6. She is survived by her husband, two children and two brothers.

John McDowell, a comedian, whose wife, Alice McDowell, played with him, died Nov. 12 in Tampa, Fla. He was forty years old and a native of Detroit. His wife and one son, living in Orange, N. J., survive him.

Mrs. E. Aline Osgood, known in private life as Mrs. E. M. Dexter, died in Philadelphia Nov. 8. Mrs. Osgood had acquired great distinction as a singer in concert before her last marriage, after which she retired. She had appeared with Patti in concert, with the Theodore Thomas Orchestra in its early days, and by royal command had sung before Queen Victoria.

Percy H. Levin, manager, stage director, and character actor, died in Chicago Nov. 8 of tubercular trouble. His wife, Isabel C. Jackson, a well known singer and leading woman, survives him.

Genevieve Osborne (Mrs. Harry G. Bradley) died in St. Albans, Vt., on Nov. 1 of peritonitis. She leaves a husband, Harry Bradley, and three brothers, who reside at Honesdale, Pa. The funeral took place in St. Albans on Nov. 4. Services were held in the Roman Catholic Church.

Paul Tupper Wilkes died from typhoid fever at his home in New York on Oct. 27. He was a noted duellist, fighting Warren Ratcliffe McVeigh, with revolvers in 1886, following a quarrel at cards. A second duel was fought with George Shennard, of St. Louis, in which it was reported Shennard was killed. Wilkes was at one time an actor.

Spencer Alexander, known to the circus world as Alexander Delavan, for twenty-two years veterinary surgeon and boss hostler of Ringling Brothers' Circus, died Oct. 30, at Hotel Marie, Fort Smith, Ark., from a stroke of apoplexy. The remains were sent to Baraboo, Wis., for burial.

Frank Moore Mitchell died at his home, "Sunny Side Farm," near Elnora, Daviess County, Ind., on Wednesday, Oct. 18, heart failure being the cause. Mr. Mitchell was a brother of Horace Mitchell, and was at one time associated with his brother in a play called A Play of Texas. Mr. Mitchell is survived by a wife and four children. The funeral was conducted by Washington, Ind., Commandery No. 56, Knights Templar. Interment was at South Park Cemetery, Martinsville, Ind.

Percy M. Corey, a member of the Quincy Adams Sawyer co., died very suddenly at the Central Hotel, Adrian, Mich., from heart failure.

Charles Crane died at Hartford, Conn., on Oct. 30. He was the father of Charles L. Crane, manager of the Dewey Theatre in this city. The late Mr. Crane was in the paint business, and a descendant of General Israel Putnam. At one time he was County Sheriff and Mayor of Hartford.

G. Burt Rodney, a member of the North Stock Company, Wichita, Kan., committed suicide on Oct. 31, after attempting to shoot his wife. He has been connected with various stock companies through the Middle West.

Pearl Lee, sister of Hamilton Lee, known as the two Lees in a musical act, died at her home in Toronto, Ont., of typhoid fever, on Oct. 21.

VARIOUS ACTIVITIES.

A. G. West closed his fifth season ahead of Ringling Brothers' Circus, at Ft. Smith, Ark., and has leased the Opera House at Hudson, Mich., to which he will devote his entire attention. The house has been entirely remodeled, and is in first-class condition.

After a detailed tour through northern Europe, Newmann the Great has returned to his native land. He is now on his seventeenth annual Western tour.

THE SEVILLA SCHOOL.

Aurora Arriaza, who played an important rôle in Maria of the Lowlands, The Rose of the Rancho and several other productions, and who was responsible for the success of Carmencita the Second, has established a dancing school for the instruction of Spanish and other foreign dances at 251 West Forty-second Street. Her past success as a dancer of international note should enable her to develop the grace and poise which is so essential to the correct interpretation of the Spanish dance. Miss Arriaza claims the distinction of being the only dancing teacher who has successfully mastered the art of teaching the Spanish dance.

CURRENT AMUSEMENTS.

Week ending Nov. 18.

ACADEMY OF MUSIC—Stock co. in The Girl of the Golden West—497 times, plus 17 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—2d week—10 to 17 times.
BELASCO—David Warfield in The Return of Peter Grimm—5th week—32 to 40 times.
BIJOU—Closed Nov. 4.
BROADWAY—The Never Homes—7th week—46 to 53 times.
BRONX—Vaudeville.
CASINO—The Kiss Waltz—6th week—67 to 74 times.
CENTURY—The Garden of Allah—4th week—18 to 25 times.
COLONIAL—Vaudeville.
COLUMBIA—Merry Whirl Burlesquers.
COMEDY—Bunty Pulls the Strings—5th week—44 to 53 times.
CRITERION—Passers-By—10th week—71 to 78 times.
DALY'S—Madame Simone in The Whirlwind—23 times; 3d week—13 to 19 times.
EMPIRE—John Drew in A Single Man—11th week—82 to 90 times.
FAMILY—Stock co. in Camille—12 times.
FULTON—Closed Nov. 11.
GAIETY—Thomas A. Wise and John Barrymore in Uncle Sam—17 times, plus 1st week—1 to 8 times.
GARRICK—Closed Oct. 21.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—5th week—33 to 40 times.
GLOBE—The Three Romeos—1st week—1 to 8 times.
GRAND OPERA HOUSE—Julius Steger in The Fascinating Widow—57 times, plus 8 times.
HARRIS—Mme. Stahl in Maggie Pepper—13th week—87 to 94 times.
HERALD SQUARE—The Wife Hunters—3d week—14 to 21 times.
HIPPODROME—Around the World—11th week.
HUDSON—Helen Ware in The Price—3d week—18 to 22 times.
HURTIG AND SEAMON'S—Dreamland Burlesquers.
IRVING PLACE—Viennese Opera co. in Vienna Blood—12th and 13th times; The Bat—1 time; The Merry Widow—3 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Donald Brian in The Siren—13th week—91 to 97 times.
LIBERTY—Commencing Nov. 14—Dustin and William Farnum in The Littlest Rebel—7 times.
LYCEUM—Billie Burke in The Runaway—6th week—42 to 49 times.
LYRIC—Drama Players in The Learned Ladies—2 to 10 times; The Imaginary—2 times.
MANHATTAN OPERA HOUSE—E. H. Sothern and Julia Marlowe in Macbeth—7th time; Merchant of Venice—3 times; Romeo and Juliet—2 times; Hamlet—2 times.
MAXINE ELLIOTT'S—Margaret Anglin in Green Stockings—17 times, plus 5th week—34 to 41 times.
METROPOLIS—Cecil Spooner Stock co. in The Squaw Man—313 times, plus 16 times.
MINER'S BOWERY—Merry Burlesquers.
MINER'S BRONX—Darlings Burlesquers.
MINER'S EIGHTH AVENUE—The Pacemakers.
MURRAY HILL—Golden Crook Burlesquers.
NEW AMSTERDAM—The Pink Lady—38th week—284 to 291 times.
NEW YORK—Kitty Gordon in The Enchantress—5th week—27 to 33 times.
OLYMPIC—Majestic Burlesquers.
PARK—The Quaker Girl—4th week—26 to 32 times.
PLAYHOUSE—Bought and Paid For—8th week—58 to 65 times.
PROSPECT—Stock co. in Mary Jane's Pa—101 times, plus 10 times.
REPUBLIC—The Woman—9th week—68 to 75 times.
THIRTY-NINTH STREET—The Million—4th week—25 to 32 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—8th week—67 to 74 times.
WEBER'S—Commencing Nov. 14—The Wife Decides—7 times.
WEST END—Louise Gunning in The Balkan Princess—111 times, plus 8 times.
WINTER GARDEN—Commencing Nov. 15—Gaby Deslys in Vera Violetta—1st week.

* No performances given at the Bijou Theatre last week. The production postponed.

SALT LAKE CITY'S NEW THEATRE.

SALT LAKE CITY, UTAH, Nov. 6.—The opening of the Empress Nov. 1 was the occasion of a brilliant gathering, the house being packed twice during the night. At 7:30 o'clock ex-Governor Heber M. Wells delivered a speech of welcome, recalling the days of early theatricals in Utah, when Robert Macaire in 1851 was first acted in the Old Bowery, on Temple Square. This was in reality a "barnery," being made of posts and stringers covered with pine and maple boughs, having no other roof. Of the first cast, which was as follows: Robert Macaire, John Kay; Jaques Strop, Hiram B. Clawson; Pierre, Phil Margetts; Marie, Miss Orem; Clementina, Margaret Judd, three members, viz., Messrs. Clawson and Margetts and Miss Judd, are still living, and Mr. Clawson with Miss Judd (now and for many years Mrs. Clawson) were present and occupying Governor Wells's box as his honored guests.

Round after round of applause greeted these veterans when the audience became aware of their presence. Phil Margetts, who still lives, was unable to be abroad, but his name received a round of recognition from the vast audience.

At the close of this speech and the raising of the curtain May La Vine, of the La Vine-Cimaron Trio, was the first performer to step before the footlights, at 8:10, her act being followed by a bill which will be difficult to improve upon, viz., Terry and Lambert, Rice and Cady, Geiger and Walters, Gerard, the heavyweight juggler, and Willard Hutchinson and company.

The house seats 1,700. There are no stairways, as inclined planes reach upper seats. The gallery empties in less than four minutes. There are 10,000 electric globes in the auditorium and front of the house and the same number behind the footlights. Acoustics are excellent.

The house was completed in seven months from the time of breaking ground and cost $250,000. It is as near fireproof as the world knows how to build, and has the automatic melting-tip fire extinguisher all over the stage and dressing-rooms. It has a large room for animals, also a place where you can "check the baby." Mothers, of whom there are a great many in Utah, are requested to come and let the nurses keep the babies entertained while mamma sees the girls kick and cut up on the stage.

Daniel F. McCoy is resident manager. Roy Mangina and A. B. Jensen, who were formerly with the Grand Theatre as treasurer and manager, are now connected with this house. Sullivan and Considine have cause to be proud of their Salt Lake home and to hope for substantial returns.

C. E. JOHNSON.

THE MUSIC FOR KISMET.

William Furst has been commissioned by Harrison Grey Fiske and Klaw and Erlanger to write the music for Edward Knoblauch's great Oriental play, Kismet, which will be produced in this city shortly. He will write a prelude, a march of the Caliph, a bridal march and the music for the harem scene, using the ancient Arabian modes. This music will be played on the stage with Arabian instruments. The music for the entr'acts will be in Arabian style, with pure orchestra effects. Kismet lends itself strongly to Oriental effects and imagery in association with a score. Mr. Furst will also arrange the music for the Arabian and Egyptian dances of Violet Romer, the dancer, who will make her first appearance in New York in Kismet.

THEATRES EVADE FIRE LAWS?

Raymond B. Fosdick, Commissioner of Accounts, charges that the Fire Department permits theatres and other buildings in New York to violate laws to prevent fire risks, in a report covering the period from Jan. 1, 1910, to May 30, 1911. Fire Commissioner Johnson said he did not feel obliged to answer the charges, as the investigation did not cover the short period he has been in office. He maintained, however, that conditions were now very different. Mr. Fosdick, in reply, denied that any change has been made since June when of the eighty-five theatres inspected in Manhattan, "not one was found which complied in every particular with the regulations." The moving picture houses violated the statutes repeatedly, Mr. Fosdick declares, by allowing standing room. Loft buildings were found to be flagrant evaders of the law.

FIRST APPEARENCE OF THE TRIO.

H. A. Spanuth, who discovered several artists in musical circles who have merited the success they attained, announces the initial performance of William Ebann, 'cellist; Carl Bruchausen, pianist, and Maximillian Pilser, who will make a concert tour of the United States under the name of The Trio. Tompkinsville, Staten Island, has been selected for the premiere and Nov. 28 is the date.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

LOUISVILLE.

James K. Hackett and Mrs. Carter Drew Good Houses—Items of Local Interest.

James K. Hackett in A Grain of Dust and the comedy, The Girl in the Taxi, divided week of Nov. 6-11 at Macauley's, each drawing excellent houses. Madame Emma Trentini in Naughty Marietta 13-18, followed by Mrs. Fiske in The New Marriage.

The engagement of Leslie Carter at the Shubert Masonic 6-8 was a notable event. 'Way Down East comes to the Shubert 13 for a week, and will be followed by The Chocolate Soldier and Harry Lauder.

The Girl of the Streets drew well at the Avenue 5-11. In Wyoming opens 12, then No Mother to Guide Her.

At the Walnut Street The Rosary crowded the house for a week. Herman Timberg comes 12 in School Days and will be followed by Norman Hackett in Satan Sanderson.

In burlesque, Pat White and his "Bunch of Funmakers" had a successful week 5-11 at the Buckingham, as did Waldron's Trocadero Burlesquers with Frank Finney featured —at the Gayety.

Hopkins' vaudeville offering 5-11 was Mlle. Emmette, Adler and Arline, Leo Beers, Cliff Bergere's Circus, and Lew Welch and co.

Keith's had a strong bill with Albert Hale, Hayward and Hayward, Brown and Ayer, Redway and Lawrence, De Renzo and La Due, and The Darling of Paris, with Mlle. M. Corio.

A serious accident at the Majestic, one of the large motion picture places, 8, may result in the death of several persons. Changes were being made and the fall of some scaffolding was the cause of the trouble.

Irene Warfield, a Louisville girl playing the leading part in Beverly of Graustark, was entertained by her home people during the recent engagement at the Walnut Street.

A feature of the week's happenings was the Press Club banquet to President Taft and his popular aide, Major Archibald Butt, 9, at the Seelbach. Major Butt was a former writer for Louisville papers.

CHARLES D. CLARKE.

SPRINGFIELD.

Blanche Bates and Elsie Janis Among the Week's Attractions—Gossip.

Henry W. Savage's Girl of the Golden West opera was the big attraction at the court Square Oct. 31. Savage carries a corps of alternates for the leading staging roles, as a big league baseball club does pitchers, and never falls down on a performance because of indisposition. The opera was excellently given. Another important musical event followed it, when Geraldine Farrar and Edmond Clement gave a notable concert. Mutt and Jeff, 3, 4, belonged at the Gilmore Theatre. Blanche Bates in her finished characterization of Nobody's Widow was the popular attraction 7. Madame Gadski and the New York Philharmonic Society gave an all-Wagner concert 8, much enjoyed by the musical highbrows and Bill Engel. A rare dramatic treat was tendered by the Irish Players 9, presenting a triple bill. Elsie Janis came back, 10, 11, in The Slim Princess, and did her usual fine business. Elsie wasn't born here, but she had her dramatic start in vaudeville when she was Little Elsie under Springfield auspices, and the city has always taken a lively interest in her career. Minnie Dupree in The Indiscreet Mrs. Tyne 14, 15. Frital Scheff in The Duchess 16. He and She 20, 21. Madame Schumann-Heink 22. W. H. Crane in The Senator Keeps House 24, 25. Margaret Illington in Kindling 27.

Poli's second week of his vaudeville season was with a bill headed by Hardeen, the handcuff sensation, and very large business was the rule. Edmond Hayes and co. in The Piano Movers, and the four Cook Sisters, singers, were other strong features.

The Gilmore had the Behman Show 6-8, and good old Uncle Tom's Cabin the Stetson brand, 9-11.

Blanche Bates paid the new Kimball Hotel here quite a compliment by stopping there not only for her Springfield engagement but during her Worcester, Northampton and Hartford dates, motoring back after the performance the fifty, eighteen and twenty-six miles called for.

EDWIN DWIGHT.

INDIANAPOLIS.

Blanche Ring Popular Here as Elsewhere—Helena Fredericks and Company Pleased.

Blanche Ring in The Wall Street Girl 2-4 was the only attraction at the Shubert Murat last week. The radiant and cheery star sang her songs in her old captivating manner and pleased.

One of the most enjoyable productions of these many seasons was the big revival of Pinafore, which opened 6-8 to one of the largest and most enthusiastic audiences of the season. Although De Wolf Hopper and Fay Templeton received especial attention as old favorites, Eugene Cowles, George J. McFarlane, Arthur Aldridge, William T. Carleton, Alice Brady, Irene Grange and Viola Gillette came in for a large share of the applause. Forbes Robertson in The Passing of the Third Floor Back 9-11 (return). Russian Court Balalaika Orchestra 13. Grace La Rue in Betsy 14, 15. Mormon Tabernacle Choir, matinee and night, 18. Harry Lauder 21.

The Follies of 1911 played a profitable week's engagement at English's Oct. 30-4, coming here directly from the long Chicago run. Chief among the merrymakers, singers and dancers were Bessie McCoy, Fanny Brice, Vera Maxwell, the Dolly Sisters, Walter Percival, Leon Errol, William Schrode, Brown and Bixler, all of whom scored. Bert Williams renewed his great popularity here as Nobody in Everywife, and in the New York Central Station act which was one of the big hits. Alma, Where Do You Live? 6-8. Louise Dresser in A Lovely Liar 10, 11 (premiere). Madame Sherry 13-18 (return).

Ward and Vokes, with Lucy Daly and others, returned to the Park in The Trouble Makers 2-4 and pleased as of old. The Three Twins, seen here for the first time at popular prices, was a welcome attraction 6-8 which attracted large houses. Marie Gehrue made the biggest kind of a hit in her Yama Yama song. Thomas Whiffen scored in the leading role. Brewster's Millions 9-11.

Helena Fredericks and her able co. of singers presented a condensed version of Cavalleria Rusticana at Keith's 6-11, and received a well merited reception and much applause. Ed. Wynn, the man with the hat; the Six Steppers, De Renzo and La Due, George Felix and the Barry Sisters, Howard's Ponies, Eddie Redway and Gertrude Lawrence, and Evers-Wisdom co. completed a good all-round bill. Business fine.

The Hallen Powell co., which closed at the Colonial after several weeks of stock, will be followed by a first-class stock co. under the direction of Horace Mitchell, opening about 19, according to a statement made by A. R. Sherry, manager of the house. The Powell co. resumes its road tour after closing at the Colonial.

Within a few days the erection of a vaudeville theatre on Indiana Avenue for colored people will be started. The house will cost $15,000 and the seating capacity will be 1,500. Under the contract the house must be finished not later than Jan. 1, although an effort will be made to have it in operation by the Christmas holidays. The name of the Chicago manager who will lease the theatre has not been made known.

Paul Porter, of The Wall Street Girl co., is a native of this city, born and educated here. This is Mr. Porter's fourth year on the stage and his third season with Blanche Ring.

PEARL KIRKWOOD.

LOS ANGELES.

John Roberts, Harry Davenport and Florence Malone Appreciated—Strong Stock Attractions.

An audience of over three thousand music lovers packed the Temple Auditorium, swarmed into the orchestra pit and jammed the stage to hear Sig. Gogorza and Madame Eames in a concert 5.

The Commuters played Oct. 30-4 at the Mason to fair attendance. John Roberts as Lorey Brice, together with Harry Davenport in the role of Sammy and Florence Malone cast as Mrs. Brice filled the principal roles most satisfactorily. Seven Days is the next attraction.

The Dawn of a To-morrow is in its second week at the Belasco and playing to crowded houses. This play has been one of the successes at the local stock houses and in which Bessie Barriscale made a decided hit. Commencing 6, a big production of The Melting Pot will be staged, and following this Mrs. Dot, with Bessie Barriscale in Miss Burke's original role.

The Burbank 29-4 presented an excellent bill in the shape of The Traveling Salesman, which has proven most popular. As usual, this stock co. has appeared to excellent advantage. The demand for seats has been so great as to give the piece a second week's run.

The Majestic Theatre 29-4 housed Gertrude Hoffman and her Imperial Russian dancers, together with a superb orchestra, playing to splendid business for the week. Miss Hoffman is ably supported by a large co. of clever dancers. Commencing next week, the Lombardi Grand Opera co. will fill a week's engagement, producing many of the favorite Italian operas, together with some new ones, and the advance sale of seats has been very heavy.

On Nov. 27 the Adolphus Theatre, on Main Street, between Third and Fourth, will be open for vaudeville, pictures and farce-comedy given by permanent stock co. The vaudeville turns will be backed by Bert Levy and the stock co. will include Dick Cummings, stage director; Katherine Merle, leading woman; James Dillon, leading man; Jan. Ruthfrow, comedian; Stella Adams, character woman; Maxie Mitchell, soubrette, and Otto Peck, character. The width of this theatre is 195 feet by 95 feet deep and will seat 1,500 people, with no balconies. The stage is said to be the largest west of Chicago.

DON W. CARLTON.

HOBOKEN.

Praise for Henry Hall—Bernard McOwen and Walter Nealand, of the Vale Stock.

The Vale Stock co. presented Sherlock Holmes at the Gayety 6-11. Henry Hall added another success to the many he has achieved here. Bernard McOwen gave a splendid performances of James Larrabee. Walter D. Nealand also deserves mention. Miss Vale as Alice Faulkner, Alice Baker as Madge Larrabee, Betsey Bacon as the little French maid, Merle Stanton as Mrs. Faulkner, George Morgan in the role of Sidney Prince, Paul Harvey as Dr. Warner, and Ralph Newman as Billy were all excellent. Others were Leslie King, Henry Heuer, Ed. Bloom, James E. Linhart, R. A. Sadler, R. Bartlett, and J. Burroughs. The Chorus Lady 13.

ST. LOUIS.

The Chocolate Soldier at the Shubert—Ziegfeld's Follies well Received at the Olympic.

With C. William Kolb out of the cast, his place having been taken by F. von Gottfried, the new musical comedy co., The Girl in the Train was presented in clever style at the Century 5-11. Robert Hilliard in A Pool There Was 12-18.

The booking that made Shubert Theatre famous, The Chocolate Soldier, was to be seen there 5-11. Forbes Robertson in The Passing of the Third Floor Back 13-18.

Ziegfeld's Follies at the Olympic 5-11 drew fine houses. Bert Williams was well received. Walter Percival, Leon Errol, Bessie McCoy, Vera Maxwell, and Fannie Brice all did work that was well appreciated. Eddie Foy in Over the River 12-18.

Grace La Rue was seen in Betsy at the Garrick 6-11. Good audiences. Gertrude Elliott in Rebellion 13-18.

William H. Thompson and his co. in The Wise Rabbi head bill at Columbia 6-11. Mam'selle Simonede Beryl and several other interludes made up a very good bill, which was heartily received.

George McManus's cartoon comedy, The Newlyweds and Their Baby, with bright little James E. Rosen as Napoleon, and when he grows a little as a Major Knot Much, is at the American, where it is proving a welcome visitor. Leo Hayes continues as the young hopeful's proud father, and Margaret Braun as Mrs. Newlywed fulfilled all requirements. The Soul Kiss, with Thomas Van and Ethel Gilmore, 12-18.

Goldene Berge, the folk play, with much bright music and well arranged songs, was presented with familiar excellence by the German Theatre Stock co. at the Odeon 5.

McFadden's Flats returned to Havlin's 5-11. Veritable cohorts of McFadden's Flats friends turned out to see the riot of fun and nonsense. The Heart of Chicago 12-18.

Billy Watson's Beef Trust at the Standard 5-11 attracted well. Follies of the Day 12-18.

Frank Finney in The Trocaderos at Gayety 5-11 gave excellent satisfaction to the burlesque patrons. Robie's Knickerbockers 12-18.

Joseph Solari's play, The Marie Mirror, was presented at Knights of Columbus Hall 3. Mr. Solari took the leading part. The play was thoroughly appreciated.

The Morse School of Expression will present four short comedies 10 at Musical Arts Hall under the direction of Harry McClain.

VIVIAN S. WATKINS.

PITTSBURGH.

The Fortune Hunter at the Nixon—May Irwin in She Knows Better at the Alvin.

PITTSBURGH, Nov. 14.—That delightful play, The Fortune Hunter, is the week's attraction at the Nixon, and Ziegfeld's Follies comes next week. A well-selected co. was seen in The Round Up during the past week, and its several striking stage effects were as interesting and exciting as in the former productions.

May Irwin and her co. in She Knows Better Now is the attraction at the Alvin, and Tillie's Nightmare, and Viola Allen in The Lady of Coventry are underlined. The All Star Imperial Russian Ballet, with its complete symphony orchestra, drew good-sized attendance the first half of last week. Lac des Cygnes, a fairy tale ballet in four acts, was presented for two nights; Coppelia, a ballet in two acts, was given on the other night and a matinee; and, after each of these ballets, a series of characteristic dances was presented by Mlle. Lydia Lepoukowa, M. Alexander Volinine, Mlle. Julia Sedowa, and M. Mikail Mordkin, which were greatly enjoyed. During the other half of the week The Girl of the Golden West was sung by the Savage Grand English Opera co., and was well attended.

La Tosca is the play at the Duquesne by the Harry Davis Stock co., and Merely Mary Ann and Niobe are in preparation to follow.

The Lyceum has Edward E. Rose's play, Rock of Ages, and the outlook is for a large week's business. The Deep Purple follows. Let George Do It proved to be an unusually good musical entertainment last week, and seemed to thoroughly please the large audiences.

The Grand has its customary uniformly good vaudeville bill, and its headliner this week is Harry Houdini, who is presenting a series of new escape feats, which are perplexing to the uninitiated.

The Garety has Ben Welch and his Burlesquers, and at Harry Williams's Academy is Searl Allen and his Ideal Comedians.

At Memorial Hall 25 Harry Davis will present Harry Lauder and his co. for two performances.

ALBERT S. L. HEWES.

HARRY SCARBORO'S AGENCY.

An item of interest to most of his friends and the many managers that he has successfully transacted business with is the announcement that Harry Scarboro has opened an agency at 145 West Forty-fifth Street, which will be under his personal supervision. Mr. Scarboro, who was connected with Mrs. Matilda Scott Paine, has been instrumental in securing engagements for a number of artists. Among the current attractions in whose casts will be found his selection are the Grace La Rue company, De Koven's Wedding Trip, and The Three Romeos.

THE POCKET UMBRELLA.

The Pocket Umbrella Company, of Findlay, O., is marketing a telescoping umbrella that is a real luxury. A simple squeeze of a little spring at the top and a push of the handle and the whole umbrella telescopes inside itself, into a compact form of about fifteen inches. This umbrella can be carried in an ordinary small suit case or traveling bag, even in the hip pocket. The most inclement weather need never bother you or sudden showers inconvenience you when you have a pocket umbrella with you. The manufacturers have spared no expense to make this article useful, durable as well as convenient to carry. Every metal part of the umbrella has been electroplated, making it absolutely rust proof and more ornamental than the ordinary style. Your valet service and tailor bills for putting rain-soaked garments in shape can be saved in future. If you have a pocket umbrella in your grip you can leave New York with the sun shining and reach 'Frisco in a gale, and reach your hotel without taking a taxi, without the least bit of inconvenience.

VAUDEVILLE BILLS OF THE WEEK.

The bills at the variety houses this week are:

HAMMERSTEIN'S.—McIntyre and Heath, Toots Paka, Howard and Howard, George B. Reno and company, Barry and Wolford, Milton and De Long Sisters, Dick, Marie and Billy Hart, Rube Dickinson, Bissett and Scott, the Zoyarros, McDonald and Wilson, Nevins Sisters.

COLONIAL.—Bayes and Norworth, The Police Inspector, Morecroft and Conroy, Conroy and Le Maire, Murphy and Nichols, Leon Rogge, Three Lessos, Carbrey Brothers, Van Hoven.

ALHAMBRA.—Rock and Fulton, The Great Suggestion, McMahon and Chappelle, Bison City Four, Will Dillon, Hilda Hawthorne, Wentworth, Vesta and Teddy, Rawson and June.

BRONX.—Billy Reeves and company, Frank Fogarty, Mason, Keeler and company, Ada Overton Walker and company, Merrill and Otto, Frostini, Barnes and Crawford, Delmore and Oneida, Cook and Lorens, Sutcliffes, Pendleton Sisters.

ORPHEUM.—Mabel Hite, Laddie Cliff, Rice and Cohen, Ashley and Lee, De Fra, Four Huntings, Musical Spillers, Five Piroscomis, Kaufman Sisters.

BUSHWICK.—The Man Hunters, Stuart Barnes, Son of Solomon, Flanagan and Edwards, Weston, Fields and Carroll, Inness and Ryan, Maxini Brothers and Bobby, Ringrose and McNeece.

FIFTH AVENUE.—Blanche Walsh and company, Elinore and Williams, Moore and Haager, Cartmell and Harris, H. T. McConnell and company, Carolyn Franklyn and company, Mary Elizabeth, Six Abdallahs.

NOTES OF VARIOUS ACTIVITIES.

Helen E. Wilson forwards to THE MIRROR $5.50 collected by her en route from members of The Merry Mary company, in response to the appeal of Fen Kennedy, who is in the Tuberculosis Infirmary on Blackwell's Island, New York, and the same has been forwarded to Mr. Kennedy.

Thurston, the magician, is demonstrating his great popularity by playing a week in cities which were formally three-day stands for him last season to business that in most cases has doubled itself, which may be accounted for by the many novelties he has added to his programme. As an added attraction Mr. Thurston has brought from China Lung Fah, a Chinese shadowist, who is creating a sensation.

MOTION PICTURES

(Continued from page 33.)

finds she has gone off with another, but has been cast off by the tribe for her unfaithfulness. It arouses his Indian nature and he follows on their trail. Within the outcast couple's tepee he sees their papoose sleeping. The sight stills his desire for revenge. He leaves the tribe and becomes a wanderer.

Bill is Taken for a Ghost (Lux, Nov. 10).—Bill in his bathing suit and sheet to wrap around him decides to visit the ruins of The Grange. Here a party of tourists think he is the ghost of Bunkey Boo, and the amusement of the picture is derived from the endeavors of these people to get away from the supposed Bunkey Boo.

The Diversions of a Nursemaid (Lux, Nov. 10).—The caretaker of an invalid old gentleman and the nurse of quite an old baby to be carried in a carriage go on a spree in the park while the old man and the boy make friends. At an elaborate dinner at the park cafe the deserters imbibe much liquor and in hilarious mood swap apparel. It is quite senseless burlesque.

Desperate Desmond Almost Succeeds (Nestor, Nov. 11).—To put this cartoon into picture with its superhuman situation and feat would seem almost an impossibility, but this film gives evidence that it has been successfully done. Harry Hershfield, the originator, is seen at the beginning to draw the principal characters of his noted thriller "to be continued in our next," and it is a pleasure to note that the actors in the film so well represent the original and so aptly express their respective caricature. The scenario is a regular Desperate Desmond and thoroughly unique. The lines beneath the film are rather disappointing, and too much action seems to occur without the necessary conversation. The action, however, carries itself. Desperate Desmond sets the fair Rosamond on board the whaler and off for Borneo. But faithful Claude swims out and climbs the anchor, and rescues Rosamond from his clutches. They escape to a house, that the river has flooded, and seek safety on the room. Desperate follows with a bomb which he boats in a box toward the house. It floats through the window and into the kitchen, where the sink is overrunning with water from an open faucet. Here it pauses and is put out. It then drifts to the fireplace, where Claude comes down the chimney and gets it. He ignites it and, waving it in air, scares off Desperate, and he and Rosamond make for the whaler and rest safe in each other's arms. But little they know that Desperate Desmond is just at that moment clinging with all his desperate nature to the anchor. The picture is thoroughly amusing, but, like the cartoon, its humor is one that grips the interest instead of arousing hilarity.

For the Tribe (Powers, Nov. 11).—The situations of this story are not well defined and all are not there. Accordingly it fails to satisfy, because it fails to bring out its real purpose, which is an excellent one to show an Indian's loyalty to his family and tribe. The Indian's life among the whites is not made enough of and his love for the girl barely suggested. To be sure, he permits her to kiss him twice in a public bank, but that serves more to impress one with its audacity than the fact that they are lovers. It is also rather poorly brought out just why the old chief should call back his son, whom he had not seen for so many years and had virtually given up. That the old chief in the wilds was able to write on nice white paper comes as a surprise, but he did, and he sent for his son to return, as the only one who could prevent an uprising. His son had been adopted many years ago when he was very young, but evidently his memory was long and his affections enduring, for he left his lady love without a murmur and went to the tribe. More intimacy with the tribe would have made the more plausible. His father suddenly died, by some unexplained process, and thusly he saw visions of his love in civilization, he decided to stay and take his father's place.

The Track Walker (Reliance, Nov. 11).—One is reminded by this film of the old days of red raw melodrama, but it is feared that even this would be guilty too much for the gallery gods to swallow. The notable incidents in this vivid conception of "life as one finds it" are when the hero, bound by thugs, burns through the half-inch ropes by igniting them with the stub of a cigarette, and sallies forth to the track, where he saves the train containing the heroine by flagging it with a handkerchief reddened by the blood from a wound he had cut in his arm. If a red handkerchief was so truly necessary (a hat would have done), it was a surprise to see the hero later on produce the semblance of a red bandanna to bind this wound so atrociously made. There is no denying the fact that these ideas are strikingly unusual, but they too greatly startle our credulence. It is, of course, a relief to know that the hero is only an actor, so his unnecessary and foolish waste of blood need not harrow us particularly. Here is the story. The track walker was in love with a girl. So was a thug, who kissed her when the track walker was not there. She decided to visit her aunt and thus remove herself from such bold, bad company, and wrote her lover that she would be back on a certain train. There was a chance for the villain and his gang to get in some dirty work, though just what they expected to gain directly is not evident. They seized the track walker, and proceeded to bind him and lay him in the nearby woods. Then took place the aforesaid mentioned events of cigarette and blood. The thug, however, had thrown away the key to the switch, but when he saw such nobility expressed in the hero he went and found it, and it did not take him as long as one might expect in grass and bushes. Of course this oversudden relenting shows that even the stony-hearted villain has yet a redeeming trait. Need one say, that the lovers come together and embrace?

A Woman's Wit (Great Northern, Nov. 11).—Here is an unusually bright and amusing little comedy that presents a rather unique and original method on the part of the wife to bring her husband to terms. Aside from the keen and careful development of the scenario, the picture gathers grace by delightful acting that is polished and refined and at the same time very natural. Each player is of equal finish, but the work of the doctor is a fine bit of character work. When her husband fumes about her extravagances, she knows she can bring him to terms by contrast. She and the doctor contrive to bring this consistently about. When her husband asks his advice as to how to cure his wife of her extravagance, the physician writes out a prescription. The pills are evidently good confection. She becomes alarmingly thrifty, until her husband becomes ashamed of her simple, homely apparel. It is soon remedied by a counter prescription from the physician.

LICENSED FILM RELEASES.

Monday, Nov. 20, 1911.

		Feet
(Bio.)	The Miser's Heart. Dr.	
(Kalem)	Dan, the Lighthouse Keeper. Dr.	1000
(Lubin)	My Brother Agostino. Dr.	1000
(Pathe)	Pathe's Weekly No. 47. Top	1000
(Selig)	The Convert of San Clemente. Dr.	1000
(Vita.)	Heroes of the Mutiny. Dr.	1000

Tuesday, Nov. 21, 1911.

(Edison)	Life in the United States Army. Edu.	1000
(S. & A.)	Too Much Turkey. Com.	1000
(Gau.)	The Sealed Confession. Dr.	900
(Gau.)	Stone Quarry in Saxony. Sc.	75
(Pathe)	Cain and Abel. Dr.	600
(Pathe)	The Grouch Cure. Com.	395
(Selig)	The Night Herder. Dr.	1000
(Vita.)	Wistaria. Dr.	1000

Wednesday, Nov. 22, 1911.

(Edison)	The Bo'sund Watch. Com.	1000
(Eclipse)	Guy Fawkes. Dr.	1010
(Pathe)	A Pinch of Snuff. Com.	680
(Pathe)	The Bari Tribe. Nov.	310
(Kalem)	How Texas Got Left. Dr.	1000
(Lubin)	The Ranchman's Daughter. Dr.	1000
(Vita.)	The Half-Breed's Daughter. Dr.	1000

Thursday, Nov. 23, 1911.

(Bio.)	Resourceful Lovers. Com.-Dr.	
(S. & A.)	Old Fidelity. Dr.	1000
(Lubin)	A Blind Deception. Dr.	1000
(Melies)	An Oil County Romance. Dr.	1000
(Pathe)	Cowboy Life. Dr.	770
(Pathe)	The Kloday Tribe. Nov.	210
(Selig)	Blackbeard. Dr.	1000

Friday, Nov. 24, 1911.

(Edison)	Home. Dr.	1000
(S. & A.)	At the Stroke of Twelve. Dr.	1000
(Kalem)	Temptation of Rodney Vane. Dr.	1000
(Pathe)	Two Daughters of Havana. Dr.	600
(Pathe)	Comic Games in Singapore. Nov.	396
(Selig)	Getting Married. Com.	750
(Selig)	In Japan. Edu.	250
(Vita.)	An Innocent Burglar. Com.	1000

Saturday, Nov. 25, 1911.

(Edison)	A Perilous Ride. Dr.	1000
(S. & A.)	The Desert Claim. Dr.	1000
(Gau.)	Escape from the Dungeon. Dr.	825
(Gau.)	Cave Homes in Canary Isles. Sc.	180
(Lubin)	His Brother's Double. Com.	1000
(Pathe)	The Lost Necklace. Dr.	1000
(Vita.)	The Life Boat. Dr.	1000

INDEPENDENT FILM RELEASES.

Monday, Nov. 13, 1911.

		Feet
(Ameri.)	The Eastern Cowboy. Dr.	1000
(Champ.)	Redemption of a Coward. Dr.	950
(Eclair)	The Legend of the Eagle. Dr.	925
(Imp.)	The Fallin' Out. Dr.	1000
(Yan.)	Into the Light. Dr.	

Tuesday, Nov. 14, 1911.

(Bison)	The Winning of Wonega. Dr.	
(Powers)	When We First Met. Dr.	
(Powers)	The Telltale Parasol. Com.	
(Than.)	The Higher the Fewer. Com.	

Wednesday, Nov. 15, 1911.

(Amb.)	Tweedledum's Monkey. Com.	
(Amb.)	Tweedledum's Tricks. Com.	
(Champ.)	The Passing of Sal. Dr.	
(Nestor)	The White Medicine Man. Dr.	
(Rell.)	The Moonshiners. Dr.	
(Solax)	Baby Needs Medimine. Com.	

Thursday, Nov. 16, 1911.

(Ameri.)	The Way of the West. Com.	1000
(Imp.)	Breaking Seventh Commandment. Dr.	1000
(Rex)	The Return. Dr.	

Friday, Nov. 17, 1911.

(Bison)	The Ranchman's Mother-in-Law. Com-Dr.	
(Lux)	Saas Grund, A Village in the Alps. Sc.	295
(Lux)	The Mystery of Beautiful Grange. Dr.	
(Solax)	Only a Squaw. Dr.	
(Than.)	A Mother's Faith. Dr.	
(Yan.)	The Two Rooms. Dr.	

Saturday, Nov. 18, 1911.

(Great N.)	Disappearance of Mona Lisa.	
(Itala)	Foolshead—Professor of Innocence.	
(Itala)	The Life of Bees. Edu.	
(Powers)	The Old Leader. Dr.	
(Rell.)	The Injustice of Man. Dr.	
(Nestor)	The Kid from the East. Com.	
(Nestor)	Mutt and Jeff and the Unlucky Star.	

FILM FANS AND POSTERS.

Exhibitors generally have begun to realise that the deceptive poster and those of the melodrama type have long since passed their period of usefulness and that patrons of moving picture shows have come to look upon the members of the moving picture stock companies as favorites.

The Exhibitors' Advertising and Specialty Co., New York city, of which Arthur D. Jacobs is president and Ben Title secretary and treasurer, has taken the initiative in the matter and have been responsible for many artistic posters and finely retouched photographs of the various players, with neat announcements of the week's or day's bill.

This company is also to be credited for the latest design in poster frames. The frame can be used for many different posters, each new one being pasted over the old, until the action of the weather and natural wear have destroyed it. The top and bottom of the frames allow space for any sort of wording.

Those exhibitors who are desirous of securing the best form of posters, as well as posters of standard releases, should communicate with this company. Both members of the firm are familiar with the moving picture field and can advise regarding a number of new things which will make your box-office receipts better each week.

LETTERS AND QUESTIONS

(Continued from page 28.)

J. S. Alexander, Washington, D. C., writes of a model picture house in Washington, the Pickwick Theatre, which shows Licensed service, three first runs. The Colonial, adjoining, same policy and management, also shows pictures equally up to date. "Can you beat it?" Mr. Alexander asks. No, we can't. Wish we could. Questions: The blind girl in $2.00 (Melies) was Mildred Braken. Information regarding the relationship if any of Jack Smith and William Cavanaugh, of the Pathe players, could not be ascertained.

Niobe Moore, of New York, thinks Miss Payne, of the Lubin stock, "is a very sweet little girl," and that the Lubin players are "the best of all." She also thinks THE MIRROR is about the proper thing and is sorry she didn't know how good it is long ago. Questions: Miss Payne has been with the Lubin Company about four months. She had been on the stage. Stage experience is usually required of picture players.

Sadie T. Brooks, New York: The Prince and the Pauper was made by the Edison Company about two years ago with Cecil Spooner in the lead. It is the only picture in which Miss Spooner ever appeared. Isabel and Bessie Blaney are the daughters of Charles Blaney but not of Cecil Spooner (now Mrs. Blancy).

"M. A. C. B.," Brooklyn: The leading lady in A Western Heroine (Vita.) was Edith Storey. Marion Leonard will soon appear in her own films, to be released, it is said, by the Rex Company.

"Quiz," of Lockport, N. Y., should have accompanied inquiry by name and address, but the mistake will be overlooked this time. Cannot tell the whereabouts of Arizona Bill. Stories from copyrighted novels can only be filmed by arrangement with the authors or publishers. If you are as experienced as a rider as you say, you might find employment by writing to the different companies making pictures of that kind, but this is doubtful, as nearly all such films are made in California.

PHILADELPHIA.

The Local Public Again in Touch with the Drama—New Plays and Old—Opera.

PHILADELPHIA, PA., Nov. 14.—Now that election is over Philadelphians are again acting as human beings and the theatres come in for normal attention.

This week the newcomers to the downtown theaters are Frank McIntyre, who appears at the Walnut in Snobs, and The Round-Up, which succeeded Doctor De Luxe at the Forrest. The rest of the attractions are holdovers and include Peggy, which is in its last week at the Chestnut Street Opera House; Excuse Me, which is still drawing crowds at the Garrick; Baby Mine, at the Adelphi; Tillie's Nightmare, at the Lyric, and The Trail of the Lonesome Pine, at the South Broad.

William W. Miller, manager and owner of a number of vaudeville houses in this city, has added to his theatrical holdings a syndicate in which he is interested, having purchased the newly built Alhambra Theatre at Passyunk avenue and Twelfth Street for $127,500. It has an auditorium and gallery with a combined seating capacity of 2,000.

Marie Dressler, who is starring in Tillie's Nightmare, was surprised on the evening of Nov. 9, being presented with three large bunches of chrysanthemums by her co. in honor of her birthday anniversary. She held a reception for the members of the co., orchestra and stage hands.

Before the theatre licenses for 1912 are issued, every playhouse in the city is inspected, and the work has just started. On the list are 32 theatres and 180 moving picture parlors.

Plucky little Maggie Teyte, a newcomer in local operatic circles, who sang the title-role of Cendrillon, foiled and exposed an attempt to make her pay for applause on the occasion of her debut last week. The leader of a band of professional "claquers," who make it their business to "graft" various sums from poted singers in return for liberal applause, visited Miss Teyte and tried to hold her up. She would not be held up, however, and arranged another meeting with the claque-artist. She secreted Manager Dippel, and a number of newspaper men in her suite, and when he appeared he was exposed. No arrests were made after the entire band promised to skip the city, presumedly to begin their operations over again in New York.

The recently organized Play and Players' Club, of this city, of which Mrs. Otis Skinner is president, has arranged its first club night, Nov. 15, and expect to give an original and novel affair.

A large house greeted Charlotte Walker in the play from John Fox's novel, "The Trail of the Lonesome Pine," at the South Broad. Miss Walker was light, bright and winning, and was assisted by some capable people. Among them Cyrus Wood, as her backwoods lover, showed the real mountaineer. His stooped shoulders, his smirks and his threats—all were done to the life. John Hale, George Woodward, and Lillian Dix also acted well, and the play was beyond reproach scenically. Its run in this city should be very successful.

Of the latest additions to Thomas E. Shea's plays, A Man and His Wife, in which he appeared at the Grand, is a fitting artistic companion to the Dr. Jekyll and Mr. Hyde and The Bells, which he has made famous. This week, a dramatization by Willard Holcomb of St. Elmo, with Martin L. Alsop in the title-role, is the attraction.

Gus Edward's Kiddies and Charles Doolin, the manager of the Phillies, are only two of the good things offered by Keith's last week to celebrate their ninth anniversary. Clay M. Green and Harrison Armstrong presented a thrilling sketch. The Police Inspector, which gave the audience a vivid picture of the inside workings of a detective bureau.

The Orpheum Players last week gave a fine presentation of Wildfire, the Lillian Russell role being assumed by Carolyn Gates. The Chestnut Street Theatre was crowded for the production. This week's attraction is Barbara Freitchie.

Burke's Fun Factory made a hit at the William Penn last week, where a very good vaudeville bill was presented. No Trespassing, a clever sketch, and George Wood, with a first-class monologue, added to the strength of the bill. This week's bill includes the Langdons, with A Night on the Boulevard, Doolin and McCool, and the talented comedienne, Helen Mae Pare.

It seemed as if the country was moved into the theatre last week when The Dairy Farm was produced at the American by the Blaney-Spooner Stock co. Edna May Spooner led the cast as Lucy, the poorhouse girl, and she was well supported by Ferd Tidmarche, Arthur Behrens, Marie Warren and others. There is keen rivalry between the two stock cos. this week, as the American will also present Barbara Freitchie.

Cendrillon made a big hit at the Metropolitan Opera House last Monday. The Massenet music was described as being fairy-like and the cast was heard to great advantage. Mazzie Teyte displayed a fresh and clear soprano, and als showed that she was an actress. Mary Garden's Prince Charming was very superior to her Carmen, and she was able to all the vocal demands with little effort. Hector Dufranne, Louise Berat, Jenny Dufrau, Mabel Riegleman, Marie Cavan were all good and sang with spirit and freshness of voice.

Other operas presented last week by Andreas Dippel's warblers include Samson et Dalilia, Die Walkuere, Thais, Cavalleria Rusticana, and I Pagliacci. This week Carmen was repeated, with Mary Garden in the title-role, and on Wednesday Tetrazzini will be heard in Lucia.

Charles Henry Meltzer, the New York critic, had quite an exciting time here last week, when accompanied by Reginald de Koven and a group of opera singers. He was acquitted of assaulting a railroad "cop." When in Philadelphia last winter for Natoma, Meltzer had a mix-up at the station and was arrested. He threatens to sue the Pennsylvania Railroad now.

J. SOLIS COHEN, JR.

SAN FRANCISCO.

Bright Eyes at the Columbia—An Old Favorite at the Alcazar.

The Columbia ran Seven Days for two weeks to good business and Bright Eyes will be presented 6, with Cecil Lean and Florence Holbrook in leading roles.

The Alcazar had an old-time favorite in A Gentleman from Mississippi Oct. 30-4 to a good house. Burr McIntosh is the star. His next offering will be Pudd'nhead Wilson.

The New Alcazar Theatre is fast going up, and in a couple of months it is hoped that the theatre will have the grand opening.

Sam Bernard made a hit 30 at the Cort in He Came from Milwaukee.

The Savoy had The Traveling Salesman 30-4 well acted and drawing nicely. In Old Kentucky the ever reliable will be at this house, matinee, 5.

The King and the Rooster, a farce, written by David Levy, of the University of California, where the playlet was once produced with success, was offered by an amateur co. at the Valencia, one of the co. being Myron Klinger, son of the correspondent for the New York "Dramatic News."

De Gorgoza was stricken with facial neuralgia the other day, and his concert had to be postponed. Madame Ramos, his wife, acted as successful nurse.

Mother is booked for a hearing at the Cort.

The tenth annual benefit in aid of the Charity Fund of the Theatrical Managers' Association of San Francisco, will take place, matinee, 24 at the Columbia.

Grace Van Studdiford will follow Sam Bernard at the Cort, and Lambardi Grand Opera co. will soon play a week's engagement at the same house.

Nellie Bernan, wife of De Wolf Hopper, is with Sam Bernard's co. here.

A. T. BARNETT.

ST. PAUL.

Henry Miller and Laura Hope Crews Warmly Received—Henry Hicks Heard From.

John Hyams and Leila McIntyre repeated their success of last year in The Girl of My Dreams 2-4 at the Metropolitan. The applause that greeted Henry Miller in The Havoc 5-11 clearly indicated that the ban should be extended to H. S. Sheldon for the strongest short cast drama good for a full evening's entertainment yet written. Laura Hope Crews, Francis Byrne and Henry Miller naturally were irreproachable in their roles. Bailey and Austin 12-14. James K. Hackett 15-25. Thais 26-Dec. 2. Mme. Mann 3-6. The Spring Maid 10-16. The Country Boy follows.

In The House Next Door at the Grand 5-11 Henry Hicks deserves credit for his fine portrayal of Sir John. W. A. Whitecar, made up to resemble Oscar Hammerstein, played Sir Isaac effectively. Beulah Poynter 12-18. Ward and Vokes 19-25. Salvation Nell 26-Dec. 2. Soul Kiss 3-9.

Clifford Walker's reading of Kipling's "Danny Deever" was the best thing on the Orpheum bill 5-11. Dan Burke's "Leather Girls' feet played on the bells successfully. Others were Elsie Morris, Leander de Cordova and co., Ward Brothers, Mullen and Coogan, and Rooney's Athletic Girls.

The regular weekly pictures of John W. Considine and Hon. Timothy Sullivan, Three Princess, Paul Stephens, Mr. and Mrs. Mark Murphy, Law Hawkins, and Malvern Troupe at the Empress 5-11.

Robinson's Crusoe Girls at the Shubert and Star Show Girls at the Star were the burlesque offerings 5-11.

Numerous St. Paulites saw The Gamblers at the Minneapolis Shubert last week, where two former local stock favorites were appearing: Gertrude Dallas, who made a strong impression here with the Neill co. during the Summer of 1910, and Frank Lacey, with Jacob Litt's Stock co. Summers of 1891 and '92.

The Majestic reopened 5 with vaudeville and pictures. The new Seventh Street entrance presents a fine appearance.

At the Auditorium Riccardo Martin was soloist at the first concert of the St. Paul Symphony Orchestra 1. "Pop" concert, matinee, 5. Jan Kubelik 12. Harry Lauder 13. Russian dancers 16. Sousa 22.

JOSEPH J. PFISTER.

DETROIT.

Ethel Barrymore in The Witness for the Defense —Norman Hackett in Satan Sanderson.

At the Opera House Oct. 30-4 The Pink Lady drew excellent attendance all week, and a good advance sale of seats is reported for next week's attraction, Ethel Barrymore in The Witness for the Defense.

Edith Wynne Matthison in The Piper attracted good audiences to the cozy Garrick 30-4. Next week, William Collier in Take My Advice.

The capacity houses at the Temple 30-5 are to be accounted for in just one word—Rondini. From an attendance standpoint he duplicated his wonderful engagement of four years ago, when attendance records of the house were broken.

At the Lyceum the S. R. O. sign was out at practically every performance 30-4, where Detroit's popular actor, Norman Hackett, was seen in Kirke Alexander's dramatization of Hallie Erminie Rives's intense story, Satan Sanderson. Next week, Billy Van in A Lucky Hoodoo.

Emil Hoch and co. in Love's Young Dream headed the bill at Miles's 30-5. Attendance at Detroit's newest theatre was all that could be desired.

ELYP A. MARONI.

NEW YORK THEATRES.

EMPIRE Broadway and 40th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
CHARLES FROHMAN Manager
Charles Frohman presents
JOHN DREW
In the New Comedy
A SINGLE MAN
By HUBERT HENRY DAVIES, author of "THE MOLLUSC" and "COUSIN KATE."

LYCEUM Broadway and 45th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
DANIEL FROHMAN Manager
Charles Frohman presents
Miss BILLIE BURKE
In her new comedy
THE RUNAWAY
By Pierre Weber and Henri de Gorsse.

KNICKERBOCKER Broadway and 38th St.
CHARLES FROHMAN, KLAW & ERLANGER Proprietors
Evenings, 8 sharp. Matinees, Saturday, 2:15
CHARLES FROHMAN Presents
DONALD BRIAN
In the New Musical Comedy **THE SIREN**
By the Authors of "The Dollar Princess."
Company of 100, including Julia Sanderson, Elizabeth Firth, Frank Moulan, Will West, Gilbert Childs, F. Pope Stamper, Florence Morrison, Mayo Methot and others.

CRITERION B'way, 44th St. Evs. 8:15 Mats. Wed. & Sat. 2:15
Charles Frohman Manager
CHARLES FROHMAN presents
The new Haddon Chambers play,
PASSERS-BY
By the author of "The Tyranny of Tears."
Cast includes: Richard Bennett, Ernest Lawford, Julian Royce, A. G. Andrews, Louise Rutter, Rosalie Toller, Ivy Herzog.

NEW AMSTERDAM THEATRE W. 42d St.
Evenings, 8:15. Matinees, Wed. and Sat.
KLAW & ERLANGER Present
THE PINK LADY
A Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Gresham. Music by Ivan Caryll.
LARGE ORCHESTRA AND COMPETENT CHORUS

LIBERTY 42d St., West of B'way. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Klaw & Erlanger, Managers.
A. R. WOODS presents
DUSTIN AND WILLIAM FARNUM
In a Massive Production of Edward Peple's New Play,
The Littlest Rebel

NEW YORK THEATRES.

HUDSON Theatre, 44th St., nr. B'way Evgs. 8:15. Mats., Wed. & Sat.
Henry B. Harris presents
HELEN WARE
in
THE PRICE
A new play by George Broadhurst.

HARRIS Theatre, formerly Hackett, 42d St. near B'way. Evgs. 8:20. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
ROSE STAHL
In CHARLES KLEIN'S Latest Comedy Success,
MAGGIE PEPPER

PARK FORMERLY THE MAJESTIC 59th St., B'way, Columbus Circle.
FRANK McKEE . . Manager
HENRY B. HARRIS presents
The Musical Comedy Success,
The Quaker Girl
CLIFTON CRAWFORD
And a Superior Company
By JAMES T. TANNER.
Lyrics by Adrian Ross and Percy Greenbank, Music by Lionel Monckton.

GEO. M. COHAN'S THEATRE, Broadway and 43d St. Evgs., 8:15.
Matinees Wednesday and Saturday.
COHAN & HARRIS present
GEO. M. COHAN (himself) in the Speedy Musical Farce,
The Little Millionaire
Book, Lyric and Music by GEO. M. COHAN

NEW YORK THEATRE, B'way and 45th St. Orchestra 8 sharp. Matinee, Saturday, 2.
KLAW & ERLANGER . . Managers
JOS. M. GAITES presents
KITTY GORDON
in the New Opera Comique,
The Enchantress
Music by Victor Herbert
Book by Fred de Gresac and Harry B. Smith.

GAIETY Broadway and 46th St. Evs. at 8:15. Mats., Wed. and Sat. at 2:15.
CHARLES DILLINGHAM presents
THOMAS A. WISE and **JOHN BARRYMORE**
in a new farcical comedy
"UNCLE SAM"

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

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Evgs. at 8, 50c. to $2.50. Matinees Tuesday, Thursday and Saturday at 2. Best Seats, $1. Smoking Permitted.
BIG NEW MUSICAL ENTERTAINMENT
VERA VIOLETTA
WITH THE MOST WONDERFUL CAST EVER ORGANIZED

WILLIAM A. BRADY'S **PLAYHOUSE** 48th St. E. of B'way. Tel. 5628 Bryant. Evenings 8:20 sharp. Matinees Wednesdays & Saturdays 2:20
THE ONE BIG PLAY OF OUR DAY
BOUGHT AND PAID FOR
Management William A. Brady, Ltd.

B'way and 41st St. Tel. 101 Bryant **BROADWAY** Evs. 8:15 Mats. Wed and Sat. 2:15
Lew Fields' Big Musical Play
THE NEVER HOMES

DALY'S B'way & 63rd St. Tel. 5073 Mad. Sq. Evs. 8:15. Mats. Wed. and Sat.
THE GREAT FRENCH ARTISTE
Mme. SIMONE
(Playing in English)
THE WHIRLWIND
Monday, Nov. 20 **THE IRISH PLAYERS**
IN REPERTOIRE

MAXINE ELLIOTT'S Theatre, 39th, Bet. B'way & 5th Ave. Tel. 4982 Bryant. Evgs. 8:20 Matinees Wednesday & Saturday 2:30.
Margaret Anglin
In A. E. W. Mason's Comedy.
GREEN STOCKINGS

MANHATTAN OPERA HOUSE. 34th St. and 8th Ave. Phone Murray Hill 477.
Owing to the elaborate nature of the productions, the curtain rises at 8 o'Clock Evenings and at 2 o'Clock Wednesday and Saturday Matinees.
LAST THREE WEEKS
E. H. SOTHERN and JULIA MARLOWE
In Shakespearean Repertoire.
Tour under direction of Mr. Lee Shubert.
REPERTOIRE FOR THIS WEEK:
Monday and Tuesday nights and Wednesday Mat., "Merchant of Venice"; Wednesday and Thursday nights, "Romeo and Juliet"; Friday night, "Macbeth"; Sat. Mat. and night, "Hamlet."
SOTHERN-MARLOWE PRICES: 25c. to $1.50. All Performances.

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NOTHING BUT PRAISE FOR
THE KISS WALTZ
Direction of Messrs. Shubert

William Collier's 41st St., bet. B'y & 6th Ave. Tel. 2194 Bryant. Evs. 8:15. Mats. Tues. Thurs. & Sat. 2:15.
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CYCLONIC SCOTCH COMEDY SUCCESS
BUNTY PULLS THE STRINGS

39th STREET THEATRE 39th Street near B'way. Tele. 413 Bryant. Evs. 8:20. Mats. Wed. & Sat. 2:20.
HENRY W. SAVAGE offers
THE MILLION
A Riot of Laughter

LYRIC 42d St., W. of B'way. Phone 2316 Bryant Evenings, 8:15. Mats. Wed. and Sat. 2:15.
LAST WEEK **IN REPERTOIRE**
THE DRAMA PLAYERS
DONALD ROBERTSON, Director.
Monday, Nov. 20 **LITTLE BOY BLUE**

LEW FIELDS' **HERALD SQR.** B'way & 35th St.
Evenings, 8:15. Matinees Wednesday and Saturday, 2:15.
Lew Fields' Musical Production
THE WIFE HUNTERS
WITH
EMMA CARUS

ENGAGEMENTS.

Helena Frederick has engaged Leroy Hesse to play the role of Turiddu in her vaudeville version of Cavalleria Rusticana.

The Smith Sherman Thelma company includes Fred A. Hall (business-manager); Olga Worth as the title-role, Eugene Murphy, David Rivers, Roy G. Briant, Arthur Meyer, Ralph Clemm, Miss Rice, and Helen De Lande.

Miss Lloyd Byron has been engaged to play a comedy part with Minnie Dupree in The Independent Mrs. Tree.

Lew Quinn, Milbury Byler, and the Kaufman Trocos from Berlin have been added to the company that will support Gaby Deslys in Vera Violetta, to be produced in the Winter Garden tonight.

The engagement of L. Rogers Lytton completes the cast of The Dress, to be given at the Thirty-ninth Street Theatre on Nov. 17.

In Rome, a vaudeville act, written by Walter S. Trumbull and Howard Lovell Post, has been rewritten and will be called The Roosevelteers. Marshall Spring, an English actor, will have the star role, and Louise Stemple will have the role of a female Rooseveltian.

Wells Hawks has been engaged by Vaughan Glaser as general representative of his various attractions. He joins Ty Cobb, who is appearing in a revival of The College Widow, and will continue on tour visiting Mr. Glaser's various companies. Mr. Hawks has just closed the season with the Ringling Brothers' Circus in an across the continent tour. For the past twelve years Mr. Hawks has been active in New York as a press representative, having filled this position for Nixon and Zimmerman, Charles Frohman, the New York Hippodrome, and Greater Dreamland.

Josephine La Croix is leading woman in The Rosary touring on the Pacific Coast.

The Western company of The Third Degree includes Franklyn Gale as Annie Jeffries, Raymond Whittaker as Richard Brewster, Harry Forsman, Kenneth Stuart, Minnie Radcliffe, Nell Barrett, Grace Gilman, Frank Bronson, Wesley Todd, Charles C. Burnham, Paul Kleman, Avert Griggs, John Kable, and Frank Walker. Charles H. McKinney is the manager back with the company, and Lee Parvin and Harry Snyder are in advance.

Eric Blind, who closed with Speed in Chicago on Oct. 28, has been engaged by Joseph W. Gaites to originate a part in Howard Vollmer's new starring vehicle for Hattie Keane.

Eugene West, recently with Archie James in Judy O'Hara, has been engaged for the leading role (originally played by Edwin Arden) in The Ninety and Nine, the condensed version of which will tour the large vaudeville houses, beginning next week.

Kenneth Davenport has closed his engagement with the Vale Stock company to join Madame Sherry.

The roster of the Coburn Players, now playing in the Middle West, is as follows: L. M. Goodstadt, general manager; E. M. Lewis, business-manager; Henry Bayard, acting manager; E. E. Coburn, representative; Charles Fleming, stage-manager; Fred Best, master mechanic; William Holland, electrician; Mrs. Currie, mistress of the robes. The company: Charles D. Coburn, J. Malcolm Dunn, Leonold Lang, Giles Shine, George Gaul, Charles Fleming, Frederick Conklin, Sidney Powell, Erskine Sanford, Clarence Sorrelle, George Currie, Henry Buckler, William Fish, D. G. Percival, Mrs. Charles D. Coburn, Helen Van Hoose, Violet Kimball, and Beatrice Harron.

Fred Walton is appearing in the new musical comedy, The Three Roosters. Mr. Walton has done only pantomime work in this country since the original production of Babes in the Wood.

Mabel Webb's English Models and Collette, dancesses, are being featured in Jennings's Manhattan Gaiety Girls.

Emily Lea has been engaged by Frazee and Lederer to support Louise Dresser in The Lady from New York.

May Irwin opened her season in She Knows Better, a new farce by Agnes L. Orimmins, at Allentown, Penn., on Nov. 9. Her co. includes Hubert Wilke, James A. Bradbury, Franklyn Roberts, Henry Gugnan, Charles Gay, Merril Hope, and Mary Taylor.

A new company opened on Nov. 6 at the Cleveland Theatre in Cleveland, O. It includes Lois Dowain, Albert Morrison, Frederick Kerby, Beulah Watson, Madeline Delmar, Raynold Williams, stage director, Charles Rogers, Charles Dey, and Louise Elliston. The opening bill was The Commanding Officer, by Theodore Burt Sayre.

The Buckeye Producing company has engaged as leading support for Charles N. Lum, who is to star in a dramatization of Robert Hichens's book, "Flames," Lillian Arkwright and Cecil Alkire, the well-known English actors. Rehearsals will begin Dec. 1 in Columbus, O., and the premier will take place Christmas Day in Ottawa, Can.

NEW YORK THEATRES.

REPUBLIC West 42d Street. Evgs., 8:20. Mats., Wed. and Sat., 2:20.
DAVID BELASCO . . . . Manager
DAVID BELASCO presents
A New Comedy Drama, **THE WOMAN** By William C. de Mille.
With a Cast of Exceptional Merit

BELASCO 44th St., nr. B'way. Evs. 8.30. Mats., Thurs. and Sat. 2:30.
DAVID BELASCO presents
DAVID WARFIELD
in a new play by David Belasco,
THE RETURN OF PETER GRIMM

WALLACK'S Broadway and 30th Street. Evenings at 8:20
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Popular Wednesday Matinee 50c. to $1.50.
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LIEBLER & CO., Managers.
In Louis N. Parker's New Play,
DISRAELI
With a Notable Cast

CENTURY (Formerly New Theatre). 62d Street and 8th Ave. Phone, 8300 Col. Evenings, 8 Sharp.
Mats., Wednesday and Saturday, 2 Sharp.
Seats on Sale to Dec. 30—Prices, 50c. to $2.50.
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THE GARDEN OF ALLAH

WEST END 125th St. W. of 8th Ave. Tel. 2904 Morn. Prices 25c to $1.50. Evgs. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat., Best Seats, $1
LOUISE GUNNING
IN
THE BALKAN PRINCESS
Week Nov. 20 **OVER NIGHT**

JOE WEBER'S BROADWAY and 29th St.
THE WIFE DECIDES
A Comedy Drama in 3 Acts
BY THOMAS McKEAN.
Cast includes: Miss Jane Wheatley, Nina Herbert, Frances Murdoch, Perike Boros, Madge Tyrone Elwood F. Bostwick, John J. Kennedy, Joseph Granby, Severin De Deyn, and Little Edna May Hamel.

DENVER.

Trixie Friganza as "The Sweetest Girl"—Rose Melville Drew Well.

The Sweetest Girl in Paris, with Trixie Friganza, was the decidedly pleasing offering at the Broadway Oct. 29-4. Robert Leonard and William Edmunds were well liked. Montgomery and Stone in The Old Town 6-12, proved as entertaining as ever. Baby Mine 12-18.

Sis Hopkins, with the charming and popular Rose Melville, visited the Tabor-Grand 29-4, and, as usual, drew capacity houses. The Virginian 5-11, with George Kelly and Mary Elizabeth Forbes, drew well and pleased. Gertrude Hoffmann 12-18.

Manager McCourt arranged with Tim Murphy to surrender his time at the Tabor-Grand, so that Gertrude Hoffman and her Russian Dancers can appear there the entire week, beginning 13; they were originally booked for matinees at the Broadway, but popular demand warranted the transfer and evening presentations.

Nov. 6-11 the Apple Show will take possession of the Auditorium; a Horse Show will be one evening's feature, and the affair will close with a Masked Ball: Denver bones to rival the famous New Orleans Mardi Gras with this event.

GRANVILLE P. STURGIS.

NEW ARRIVALS IN CHICAGO

Several Shifts of Plays—Several Favorite Players in View—Colburn's Chat of the Theatres.

(Special to The Mirror.)

Chicago, Nov. 13.—New arrivals occupy nearly half the downtown theatres this week: Blanche Ring, at the Garrick, in The Wall Street Girl; A Lovely Liar, with Louise Dresser, at the Olympic; As a Man Thinks, with John Mason, at the Lyric; Alma, Where Do You Live? at the Colonial.

Mrs. Fiske has ended her engagement at the Grand Opera House and Everywoman, crowded out of the Auditorium by the grand opera season, which will begin Nov. 22, has been transferred to the Grand Opera House, where the production will have another big stage and a better chance to impress, since the audience will bear better. The play has been drawing increasing crowds and it is expected the run will continue.

Harry Sophus Sheldon, the dramatist, of this city, will have his first opportunity next week of seeing how the people of his home city like his play, The Havoc. Henry Miller will be the star. The play has been most successful in the West of late. In Milwaukee, where Mr. Sheldon saw the play recently, Mr. Miller was called before the curtain and had to make a speech. The Havoc will be seen at the Illinois for two weeks.

Chauncey Olcott is having the engagement of his career at McVicker's, where all seats are sold at every performance. The attendance is much larger than last year and the engagement is for three weeks.

Augustus Thomas is to arrive to-day for the opening performance of his play, As a Man Thinks, at the Lyric.

Samson and Delilah will open the grand opera season at the Auditorium Nov. 22. Mary Garden will sing Carmen the next night and Tetrazzini will make her debut here the following night in Lucia. First performance of Cendrillon here Nov. 25.

Marie Doro will be at Powers's in Butterfly on a Wheel beginning next Monday.

Mrs. Clara Louise Burnham, author of The Right Princess, which will be produced at the Ziegfeld Nov. 20, is the daughter of George P. Root, the song writer of Civil War times.

Thais, from the novel on which the grand opera was based, the dramatization by Paul Wilstach, proved to be a production of great beauty, richness and dignity. The press had compliments for its scenic wealth, and some praise for the play and acting. It is concisely written, and moves finely forward and upward as a big play should.

Julius Steger gave us another character after the manner of his vaudeville playlet star parts in The Master of the House at the Cort, beginning last week, and though the reviews were not unanimously complimentary by several degrees of cold criticism and appreciation, careful observation left no doubt that his master of the house is an excellent piece of acting. His Hoffman is earnest, strong, human, and especially admirable in the emotional scenes of the latter part of the play. What trouble there is probably is caused by the writing and arranging of the part, not by his acting. Dodson Mitchell's attorney, friend of Hoffman, also deserved especial praise, and received a good deal in the criticism. The two, Steger and Mitchell, had numerous good big man-to-man scenes together, which were admirably played. Ralph Morgan played the young son convincingly at all times, which is a great achievement, judging from recent efforts with such parts. Amelia Gardner played the forgiving wife with the proper fine quality and sympathy, and Florence Reed made much of pretty fortune-hunter governess, who lures the master of the house from his family. Mary Servoss was sweet and interesting as the young daughter of Hoffman. Helen Reimer was, of course, capital as the cook. Frederick Ormelton added to the good impression of the co. with his senator, and Laurence Eyre managed the petted composer very well. Gretchen Hartman, Eva Randolph, Ella Rock, Robert T. Wilson had the other parts. The story of the play is simply the leading astray of the wealthy head of a family by a pretty governess, her foisting her family upon him and scheming to get as much of his money as possible, and his return to his family, saved and penitent. The author is Edgar James, and the play an adaptation from the German.

Norman Hackett fared well at the National last week in Satan Sanderson, a play from Hallie Rives's novel.

The sum of $25,000 is given as the total receipts of the twelve performances by Harry Lauder and co. at the Lyric six days of last week. At an informal supper to Mr. Lauder by William Morris about forty were guests, including Adele Ritchie, Harry Cooper, Blossom Seely, Carter De Haven, Harry Tighe, Alexander Carr, Charles King, Trovato, A. Baldwin Sloane. Mr. Lauder led the singing of "Auld Lang Syne."

Joseph Tanner has succeeded Charles J. Meskins in the Excuse Me co. at the Studebaker.

This week's bills: Powers's, Thais; Olympic, Lovely Liar; Garrick, Blanche Ring; Grand Opera House, Everywoman; Chicago Opera House, Gypsy Love; Colonial, Alma, Where Do You Live? Cort, Master of the House; La Salle, Louisiana Lou; McVicker's, Olcott; Lyric, As a Man Thinks; Princess, Over Night; Illinois, Bebees of Sunnybrook Farm; Studebaker, Excuse Me; Blackstone, The Concert; Globe, Mutt and Jeff; Whitney, With Edged Tools; Haymarket, Rosary; Crown, Satan Sanderson; Imperial, White Slave; National, Traveling Salesman; College, The Test; Marlowe, My Friend from India; Alhambra, Convict 999; Bijou, No Mother to Guide Her.

Over Night continues in favor at the Princess and Excuse Me is having a fine run at the Studebaker, where the old combination of Savage and Studebaker seems still strong.

Leo Ditrichstein and his excellent co. are keeping the Blackstone especially favored among the theatres with The Concert.

Mutt and Jeff seems in for a long run at the Globe, where Manager James H. Brown is kept busy night and day taking care of the crowds.

Susie Kerwin, who used to head the Susie Kerwin and Wilbur Opera cos., was discovered in the co. of Ward and Vokes at the Haymarket last week.

Olive Eaton, of the Van Dyke-Eaton co., appeared here last week in a new vaudeville playlet at the Casino.

E. M. Holland left the hospital and went East last week. He broke his arm Oct. 30 by falling on slippery elevated railroad steps. He expects to rejoin Mr. Hackett's co. Dec. 13 in Milwaukee.

A playlet by Richard Harding Davis, with Walter Hampden heading the little company, is among the chief attractions at the Majestic this week. Alma Youlin is another.

Frank Keenan attracted many people who like good players in good plays to the Majestic last week to see him in Seumas McManus's sketch of Irish life, The Oath. His Neil O'Donnell well repaid them, for it was another of his complete characterizations. The play and actor were heartily applauded. John Carmody was capital in the part of the son, also Stephen Wright as the stranger. Grace Cameron captured with her humorous characters and songs, and Carlton, the Cuttys, Jimmy Callahan, and the Ellis-Nowlins were in high favor.

Madge Kennedy joined the Over Night co. at the Princess to play Elsie Darling. She has made an excellent impression.

The Garrick was dark most of last week on account of the death of Lew Fields's father. Mr. Fields went to New York.

Ward and Vokes at the Haymarket last week found that they were still in favor and that in The Trouble Makers they had one of the catchiest musical farces they have ever used, with plenty of pretty music, graceful effects, lots of good fun. Hap Ward and Harry Vokes are disguised as suffragettes in the first act and treat the audience to a succession of points of rough satire and broad humor which they never miss. Lucy Daly alone and with Mr. Ward score many encores with their dancing. Charles Chapman plays a henpecked husband successfully and sings well, and Hazel Gilmore and Richard Berry act and sing romantic songs enjoyably. The week at the Haymarket was a financial success, and Messrs. Ward and Vokes and co. will return in December for three weeks in the neighborhoods, Imperial, Crown and National.

Harry Frazee, while here for the preparations of A Lovely Liar at the Olympic, said Chicago might have another downtown theatre, with skyscraper attached, according to newspaper reports. The site was said to be near Randolph and Clark. It was admitted that the theatre part of the project might be abandoned and only a skyscraper built.

Will Reed Dunroy, dramatic newspaper writer and author of verse, has joined the Ziegfeld Theatre staff as press representative.

When Kyrle Bellew's body arrived here on its way East it was met by Harry Powers, Frederick Hatton, critic of the "Evening Post," Mrs. Hatton, Manager E. J. Sullivan of the Studebaker, Walter Hately, and William Munster of the Hackett staff. In The Mollusc at Powers's a brief time before, Mr. Bellew seemed strong, even robust and good for another decade.

Thomas Barry, author of a clever play, The Upstart, is in the city playing in a visiting co.

The first all-blonde chorus in America is announced for A Lovely Liar at the Olympic, beginning this week. Louise Dresser is the blonde star, and Will Philbrick is in the co.

A company which began playing The Forbes Case, by J. T. Prince, Jr., at Michigan City recently, included Arthur C. Howard, Carl V. Daintree, Nathaniel Kippen, J. L. Parker, Walter W. Geer, and Grace Barrow.

The Concert continues to prosper at the Blackstone, and will remain till Dec. 2. Frances Starr will follow Dec. 4 in another Belasco production, The Case of Becky.

The Marquis of Queensbury, who came over from the British Isles to live in America, for a while at least, and joined the editorial corps of the Chicago "Tribune," called on Dr. Eisenfeld, on the president of the Chicago Musical College last week and visited all departments, becoming especially interested in the Schools of Acting and Opera.

The Irish Players are to be here for five weeks after the holidays.

An Orpheum Symphony Orchestra made up of members of orchestras of thirty theatres on the Orpheum Circuit will be sent on tour to those theatres in the Spring by Martin Beck.

The lobby of the new Victoria Theatre, northwest, will be two stories high, and a covered tunnel-like entrance way will connect it with the elevated railroad.

In the Mutt and Jeff co., which opened the Globe here week before last, and is still filling the theatre, the title parts are played by Rose Snow and Marty Healy, and they cause almost continual laughter in their several long chief scenes. The rest of the co. is apparently entirely acceptable to the big audiences.

Barbara Fritchie was played by the capable stock co. of the College Theatre in a superior way, notably by Marie Nelson in the title-role. Martha Boucher as Sue Royce, Rodney Ranous as Captain Trumbull, Jay Quigley as Mr. Frietchie, Arling Alcine as Arthur, Thomas Swift as Jack, James Nelson as Colonel Negly, and Jack Herbert in the small part of Fred Gelwix. The costumes of the ladies were of the war era, but gentlemen did not crease their trousers in those days. They had every wrinkle or crease removed, so no one would think they were wearing ready-made.

The Right Princess, a drama in three acts, will be offered at the Ziegfeld Theatre beginning next Monday, Nov. 20. The play is from a novel of the same name by Clara Louise Burnham, a Chicago writer. H. A. Lewis, of Milwaukee, offers the production. James Durkin, Helen Holmes, Julia Hanchette, Reginald Carrington, Eugene Moore, Marea Harris and Margaret Calvert are in the co. Mrs. Burnham is directing rehearsals. Mr. Lewis is known in newspaper circles and has been on the stage in light opera.

OTIS COLBURN.

KANSAS CITY.

John Mason and Crystal Herne Made Lasting Impression—The Campus Well Received.

John Mason and an excellent co. presented As a Man Thinks at the Shubert 6-11 to one of the biggest weeks in point of attendance of the present season. Every one was delighted, while the local press went to extremes in boosting it with the result that the latter part of the week was played to capacity. Mr. Mason established himself firmly in the esteem of local theatre-goers by his splendid performance as Doctor Reeliz being enthusiastically applauded. Scarcely less was the welcome attended Crystal Herne while Walter Hale, John Flood, Vincent Serano, Charlotte Ives, Eleanor Moretti, and George Gaston all shared in the favors. The production was attractively staged. Law Fields in The Hen-Pecks 13-18.

Eddie Foy in Over the River played to a good week's business at the Willis Wood 5-11. The new vehicle, which is a revised edition of The Man from Mexico, with incidental music, allows Mr. Foy a part of more than ordinary scope and he wins many laughs as Madison Parks. Associated with Mr. Foy is Maud Lambert, who always pleases; Beatrice Liddell, Melville Stewart, Lester Crawford, Burrell Barbaretto, and Harry Hermsden, all of whom found favor. The music is above average, being of the catchy variety, nearly all the numbers winning repeated encores. Richard Carle 12-15. Walter Whiteside 16-18.

The Campus, a rousing, wholesome play of college life, well acted and with numerous musical numbers, scored a decided hit at the Grand 5-11. Walter De Leon and "Mazuna" Davies are featured in the production, and while there are other capable people in the cast they are quite the biggest part of the attraction. Their songs and dances were repeatedly encored. Of the supporting co. Louise Brownell, Ralph Bell, Oliver Lepoir, G. Lester Paul, Lawrence Bowes, Jack Martin, and Minta Durfee deserve praise. The Sweetest Girl in Paris 12-18.

The William Grew Stock co. put on Rip Van Winkle at the Auditorium 5-11, playing to a satisfactory week's business. The title-role was very capably cared for by Mr. Grew, while the supporting co. were well cast. The Girl Out Yonder 12-18.

Harry Clay Blaney in Across the Pacific drew immense audiences to the Gillis 5-11, and is perhaps the most popular of the old stars that visit this house. Kitty Wolf still heads the supporting co. and shares with Mr. Blaney in the honors of the piece. The Girl and the Tramp 12-18.

The usual good bill at the Orpheum drew large crowds nightly during the week of 5-11. Mam'Amour was the headliner, other acts including Pianophiend Minstrels, Lee Anger, Cadets de Gascogne, Felix and Caire, Wynne Brothers and Marcus and Gartelle, all winning applause.

The Empress had Willy Zimmerman, Bayona Whipple, Phina, Mabel Howard, Shriner and Willis, Welda and Servano, all pleasing. Business excellent.

Follies of the Day, with Gertrude Hayes, was the offering at the Century 5-11, playing to good business. Millie De Leon, dancer, was featured and scored heavily. Yankee Doodle Girls 12-18.

The Knickerbockers held the boards at the Gayety 5-11, presenting The Love Kiss and opening to big business. Rosey Imhof and a big co. were well received. The Love Makers 12-18.

Sousa and his band will be the offering at the next W. M. concert series at the Willis Wood the afternoon of 16, and the event promises to be one of interest.

D. KENDY CAMPBELL.

MINNEAPOLIS.

McIntyre and Hyams Pleasing as Ever—Interest in Appearance of Gertrude Elliott.

Leila McIntyre and John Hyams in The Girl of My Dreams Oct. 29-1, pleased as much as on their first appearance here last season. Harold Forbes and Carrie Bowman were conspicuous among the newcomers of the cast. The Girl I Love the latter half of the week presented back Victor Morley, who became an immediate local favorite in Three Twins. Bailey and Austin in The Top of the World 5-11 pleased good houses. Henry Miller in The Havoc 12-18.

At the Shubert The Gamblers, headed by Paul Everton, Gertrude Dallas, and Frank Lane, pleased large houses 29-1. Much interest is being taken in the appearance here 6-11 of Gertrude Elliott in Joseph Medill Patterson's Rebellion. Following comes the Aborn Grand Opera co., with The Deep Purple, and Theodore Roberts, Florence Roberts, and Thurlow Bergen in Jim the Penman promised soon.

At the Bijou George Hidgey and Carrie Weber in the ever young Many Many Kent their audiences laughing. The revival of Bartley Campbell's The White Slave is next, with The House Next Door to follow.

At the Orpheum Gerald Griffin in Other People's Money was the headliner of the bill which included Mullen and Coogan, the Mehlo Fonda co., Patsy Doyle, Lalonia, an excellent conjuror; the Simian Jockey, and Leahey by Day and Night. At the Unique Mr. and Mrs. Mark Murphy topped the bill.

The Dewey boasted the Star Show Girls and Robinson's Crusoe Girls, with Ida Mosman, the heroic work at the Gayety.

Harry Lauder appears at the Auditorium for one performance 18, while the Imperial Russian Ballet, with Mordkin, will appear 19.

Sarah Truax, who retired from the stage four years ago, at the time of her marriage to Charles Albert, a lawyer of this city, has decided to return to the footlights, and is announced as a member of the co. that will present Charles Klein's new play, The Gamblers.

CARLTON W. MILES.

DES MOINES.

Musical Comedy Pleased Many—Princess Stock Company—Coming Attractions.

Montgomery and Stone in The Old Town 1. Eddie Foy followed with two evenings and a matinee in Over the River, and The Red Mill wound up the week at the Berchel with two satisfactory performances. At the evening performance of the last co. the members of the University of Nebraska team occupied the boxes and the co. appeared with the university pennants and arm bands. The Osborn Players 6-11. Walker Whiteside 13. G. R. O. Wallingford 20. Mrs. Dane's Defense, Oct. 30-4 was the offering by the Princess Stock co., in which Miss Rockwell, Mr. Giles, and Miss Fox appeared to advantage. Irene Cooley has been engaged to replace Miss Rockwell, who desires to return East. David Harum 6-18.

H. M. HARWOOD.

Refreshing Sleep
Horsford's Acid Phosphate
Taken just before retiring, quiets the nerves, nourishes the tired and confused brain and induces refreshing sleep.

BROOKLYN AMUSEMENTS

A Busy Week Across the Bridge—Victor Browne, Stuart Beebe and Louis Leon Hall Won Decided Approval—Winnie Winter Charming as Ever

The Nigger was presented at the Corse Payton Theatre last week and was witnessed by highly appreciative audiences. A great deal of credit is due Claude Payton, the hard working leading man, for conscientious effort. Phyllis Gilmore as Georgianna did much to contribute to the success of the performance and was repeatedly applauded. Joseph Girard furnished a clever and artistic bit of acting in the part of Clifton Noyes. The part of Jinny was capably acted by Charlotte Wade Daniels. This week, The Dancing Girl.

Just Out of College was presented at the Gotham last week and witnessed by an audience that completely filled the house at every performance, and was one of the best performances given by the stock company this season, chiefly due to the hard work of Stage Director Addison M. Pitt. Victor Browne took the part of Edward Worthington Swinger. Louise Carter was charming as the daughter and acquitted herself with great credit. As the cranky old father James Kyrie MacCurdy had a role in which he distinguished himself. Frank Fielder was happily cast as Silvers Mason. Kate Woods Fiske had the screamingly funny role of N. W. Jones. Evelyn Watson as Genevieve Chizzie was liberally applauded. Mae Desmond was seen to good advantage as Bernice McCormick and gave one of her best performances seen so far this season. Others were Will D. Crimmins, Daisy O'Connor, Samuel T. Godfrey, and George MacEntree. This week, Girls.

The White Sister was the attraction at the Amphion last week, where it was presented by the Louis Leon Hall Stock company. Minna Phillips as Giovanna called forth tremendous applause. It was the first opportunity Miss Phillips has had since the new company opened and she carried herself with ability. Mr. Hall was seen as the dashing lover and did all that was required of him. Joseph Selman as Monsignor Saracinesco was dignified and convincing. Others in the cast were Lucille Ward, Josephine Fox, John Dilson, Irene Ely, and James T. Morey, all of whom played their respective roles in a painstaking manner. This week, The Man of the Hour.

Last week the Phillips Lyceum Stock company presented Chinatown Charlie. Harold Claremont was seen in the role of Chinatown Charlie and won instant favor from a large audience. Jerry Morley, the popular leading woman, handled the part of Annie Gordon in fine style and was liberally applauded for her fine work. J. E. Holicky and Alice Meredith were seen as Buck Harris and Lola Marsh, respectively, and succeeded in winning the ejaculations of the audiences. Harry MacDonald, Frank Vose, and Emma De Castro appeared to advantage as Louis Lofts, Murphy, the policeman, and Maggie Malloy. Stuart Beebe, a newcomer, deserves special mention for his clever impersonation of the detective. Others were Warren F. Hill, William Danidge, Harry Schoppert, Tom Preston, and Carrie Roe.

Girls was the attraction at the Crescent last week and played to a big week's business. The girls, Pamela, Violet and Kate, were portrayed by the Misses Winslow, Martin and Rivers, and they gave most pleasing interpretations of their respective parts. Mr. Allison as Edgar W. Holt was good, as was Charles Schofield as George H. Sprague. Messrs. Briggs and Buchanan as Frank Looe and Augustus Bennett, were, as usual, in their high-class form. Miss Dunbee as an old maid was exceedingly funny. Joseph Sparrow had the part of the janitor and Daniel E. Hanlon that of the postman. A feature of the performance was the singing of Gertrude Rivers. This week the Crescent Stock company will be seen in Arsene Lupin, with George Alison and Leah Winslow in the leading roles, supported by the strength of the entire company.

Brooklyn theatregoers had their first chance last week to see Chantecler, which was presented at the Montauk. Maude Adams was warmly received and added scores to her host of admirers. Josephine Victor had plenty to do as Mme. Pinsonnette and did it well. Others in the cast were George Henry Trader, William Lewers, A. Lionel Hogarth, Lucy Prendergast, E. Peyton Carter, and Marion Abbott.

The Fascinating Widow, with Julian Eltinge in the title-role, made its initial appearance in this borough at the Broadway Theatre last week. Winnie Winter was charming as Margaret Lordswell. She has a remarkably sweet voice which was heard to advantage, and before the final curtain she had completely won the hearts of the audience.

Madame X entertained capacity houses at the Majestic last week. Adeline Dunlap's interpretation of Madame X was truly wonderful, and needs no further commitment than the sobs heard and handkerchiefs displayed all over the theatre. Harry Mainhall as Raymond also deserves special mention. The company was well balanced.

The Balkan Princess held the stage at the Shubert last week, with Louise Gunning in the title-role. Miss Gunning lent her usual charm to the role of the princess, and her singing was especially deserving of the applause showered on her. The production was one of the best dressed that has visited the upper Broadway section in many weeks.

An Old Timers' Festival was offered at the Greenpoint last week. Every act on the bill has been before the public no less than a score of years, some even approaching or exceeding the half-century mark.

An exceptionally fine bill was presented at the Bushwick last week, headed by Mabel Hite, who scored a decided hit. James J. Corbett ably demonstrated his ability in A Thief in the Night, a comedy playlet that abounds in funny complications. Cliff Gordon served his purpose admirably as a laugh extractor in an up-to-the-minute monologue.

Last week's programme at the Orpheum was one that gripped the spectator's attention with more than the usual degree of interest, with Rock and Fulton as the headliners. Earle Browne acquitted himself with much credit in the leading role in The Great Suggestion.

The attractions at the various burlesque houses last week were: Star, Bon Ton Burlesquers; Gayety, the Columbia Burlesquers; Empire, the Moulin Rouge Burlesquers; Casino, the Merry Burlesquers.

This week the Chicago-Philadelphia Opera company will make its only visit of the season to Brooklyn, when for the first time in this borough Mary Garden will be heard in the title-role of Massanet's opera Thais.

The first concert of the Boston Symphony Orchestra was given at the Academy of Music Nov. 10. The programme was devoted entirely to the music of Richard Wagner, with Madame Schumann-Heink as soloist.

The music lovers of Brooklyn are to be treated to a presentation of the delightful [illegible] operetta The Rose of Auvergne by the Offenbach Opera company.

Evelyn Watson, the popular ingenue of the Gotham Theatre, in private life Mrs. Norman Wendell, gave a "midnight" supper on her fourth wedding anniversary after the performance Wednesday evening, which was attended by many members of the profession as well as some well-known newspaper men of Brooklyn. Miss Watson was the recipient of many presents.

Lew N. Wood, for six years treasurer of Teller's Broadway Theatre, has retired from that stage of the theatrical profession and opened a theatre ticket agency at Silsbee's Cafe. Mr. Wood is a native of Syracuse and made his debut in the theatrical limelight as assistant treasurer to Sam S. Shubert at the age of fourteen. From that capacity Mr. Wood rapidly advanced to the position of treasurer. That he has a large following was evident by the large attendances at the numerous benefits given to him in past years.

CHARLES J. RUPPEL.

IN BOSTON THEATRES.

Several Changes of Bill and Many Attractions That Run Prosperously.

BOSTON Nov. 14.—There are a few changes of bill in Boston this week of interest. Long engagements have been the conspicuous feature of the year thus far in Boston.

Conspicuous among the newcomers is Everywoman, at the Majestic, and this was greeted by all odds the largest and most enthusiastic audience that the house has had this season. It will be strange if this does not break all records at the Majestic for some time past.

Elsie Janis has no reason to complain concerning her reception after a year of absence at the Colonial, and there was a large audience to greet her there in The Slim Princess.

It was a happy thought on the part of John Craig to revive The End of the Bridge at the Castle Square again. It promises to be a winner.

The Globe seems to be especially popular when it comes to cartoon plays from the Sunday newspapers. Only recently The Newlyweds and Their Baby led a big fortnight there, and now Mutt and Jeff is come and promises to do even better. There are many vaudeville features that prove attractive.

Frank McIntyre has made good at the Hollis in his first engagement in Boston as a star, and the reception of Snobs has been enthusiastic. Myrtle Tannahill, Eva McDonald and the others of the cast prove pleasing. This is the last week here.

The Blue Bird at the Shubert continues to pack the house as it has done ever since the opening of the engagement.

Madame Sherry is at the end of the first month at the Tremont, and the business is just the same as ever. The chief reason is the personal popularity of Lina Abarbanell, who has a great following at this house, but Charles J. Ross comes as a very close second, and Elisabeth Murray and Jack Gardner are not far behind.

They are beginning to feature Get-Rich-Quick Wallingford like a circus at the Park. The piece is in its eighth week, and business continues big as ever.

This is the third week of Pomander Walk at the Plymouth.

Ben-Hur at the Boston packs the house just as if this were a new piece instead of one that has played here for so many times, but everything of the spectacular nature is new, and realism of the chariot race goes far ahead of the original. The acting, too, makes the drama have new effectiveness.

Dante's Inferno has proved an innovation in the moving picture line at the Grand Opera House, but after this week the house will go back to its policy of melodrama, with Daniel Boone on the Trail as the first.

As for pictures, the Coronation in Colors continues at Tremont Temple, with engagement again extended and the highest prices.

Ruth St. Denis heads the bill at Keith's this week, while Lucille Laverne makes her vaudeville debut there. Others in the bill are Harry Jolson, Temple Four, James Leonard, Richard Anderson, Scott and Wilson, Ward and Cullen, the Cycling Brunettes, and the Russian Crown Quartette.

For the principal features of its bill the Bowdoin Square has the Cuban Diving Girls, Clayton-Drew Players, Lorimer Johnstone and Caroline Cook, Lucille Savoy, Robbins and Trenaman, Marie Hanley, and Mlle. Palfreyman.

Loew's Orpheum opens its week with Nat Carr, Guy Brothers, Resing and Hillman, Jerome and Walker, Curry and Riley, Onalp, and Daniels and Jackson.

At the firm's other house, the South End, the bill is Darcy and Williams, Robyn, Burns and Kohl's Circus, Somers and Law, Roland West's Players, Madge Maitland, and Williams and Williams.

The National's bill is headed by Cheyenne Days, a Wild West episode, other features being Rossow Midgets, Florence Modena and co., Muriel Winslow, Doc O'Neill, and Mudge, Morton and Edwards.

Al Rich's Honeymoon Girls are at the Gaiety, with the Otto Brothers as special features.

The Howard Athenaeum has the Tiger Lily Burlesquers as the visiting combination, and the house olio is headed by Mabel Williams and her girls and the Six Imperial Dancers.

The new attraction at Waldron's Casino is the Columbia Burlesquers, with many new features.

Austin and Stone's has a double bill as usual, including the Manhattan Maids, the Comedy Four, Cassie French, and Dolly Clifford.

The opera principals are all in town now and are having the first rehearsals for the season, which will open with Samson and Delilah Nov. 27.

A petition was filed with the Street Commissioners last week by John P. Feeney, former Mayor of Woburn, now living in Ward 20, that the name of Powellton Road be changed to Pomander Walk. Mr. Feeney declares that the change ought to be made for two reasons: first, because the road, with its quaint houses, closely resembles the Pomander Walk of Playwright Parker's fancy, now seen at the Plymouth Theatre, and, second, that the change would give a deserved tribute to the achievements of the great grandson of a famous Bostonian, Isaac Parker, who was at one time Chief Justice of the Massachusetts Supreme Court. Commissioner James J. Gallivan says the change should be made. Powellton Road is a small walk, with about a dozen villas, which runs from Glenarm Street to Columbia Road, Dorchester.

The Drama League is going to take up Chantecler, when Maude Adams comes to town next week, and it is going to have Samuel P. Capen, son of the late president of Tufts College and professor of modern languages of Clark College at Worcester, come to Boston to give a talk on the Rostand play at the Hollis on the afternoon of 21.

There was a sensational robbery in the office of the Orpheum one night last week, when thieves broke into the place in the early morning and went through it for money. They were unable to wreck the safe in which there was $1,000. They had a battle with the night watchman, and finally made their escape.

John Craig had fur rugs valued at $200 stolen from his auto in front of the Castle Square one day last week.

Charles Klein seems to have another strong dramatic success in The Outsiders, which was given a trial production at the Majestic last week, with a cast made up from that of The Gamblers. The piece has every element of dramatic strength, although its first act is by far the best. Jane Cowl made the chief personal hit of the week, but Charles Stevenson and Orline Caldara did admirably.

JAY BENTON.

WASHINGTON.

A Popular List of Attractions at the Theatres—The Irish Players.

WASHINGTON, Nov. 14.—Blanche Bates in Nobody's Widow is the current attraction at the New National Theatre. Next week, Madame Nazimova in The Marionettes.

Lulu Glaser has a large following at the Columbia Theatre in Miss Dudelsack. Next week, The Fortune Hunter.

The Belasco's Theatre offering this week is the Irish Players, from the Abbey Theatre, Dublin, under Leibler and Co.'s direction, opening to a large attendance in Kathleen ni Houlihan, The Well of the Saints, and The Workhouse Ward. Other plays to be given are George Bernard Shaw's The Showing Up of Blanco Posnet, Birthright, The Rising of the Moon, The Jail Gate, and J. M. Synge's comedy, The Playboy of the Western World. Next week, Thomas W. Ryley's production of the Gayety Theatre musical success, Peggy, for four nights.

Another new theatre in Washington is promised for the coming season to house a permanent stock co. Local capitalists are said to be interested. It is to be named the Franklin Square, fronting that prominent enclosure on I Street, between Thirteenth and Fourteenth Streets. An apartment house in connection is proposed.

The Academy of Music presents an excellent bill that is strongly appreciated this week in The Millionaire Kid, an entertaining musical drama by the author of The Candy Kid and The Cowboy Girl. Raymond Paine heads a clever cast. Next week, The Three Twins.

Chase's this week offers an unusually attractive bill, presenting Kellogg, the American naturalist, in his astonishing bird imitations, Arthur Deagon in travesties, songs and dialect drollery, Frank Byron and Louise Langdon in The Dude Detective, Grant Gardner and Marie Stoddard in "Vaudeville Frivolities," the Reed Brothers, parlor gymnasts, Sam Kessler and Eva Shirley, sketch artists, and the Savoy Trio and educated dogs. Next week's headliners include the Mexican musical novelty, The Nine Bells, and Kate Elinore.

The attendance at the burlesque houses show a large, steady patronage. At the Gayety Theatre the running attraction is Jacobs and Jermon's Queen of the Jardin de Paris, a breezy musical comedy presenting the comedian, Al. K. Hall and Harry Koler. At the Lyceum, Connihan and Shannon Amusement Co. present the Queens of the Folies Bergere, with Ray Montgomery, the Healy Sisters and one of the best of Irish comedians, Joe J. Sullivan. Next week's bills are: Gayety, The Social Maids. Lyceum Theatre, Darlings of Paris.

The Clara Turner Stock co. closed their engagement at the Majestic Theatre Saturday night, after an unsuccessful three weeks' stay.

The Deep Purple closed its season here.

Oliver S. Metserott, treasurer of the Columbia Theatre Co., Incorporated, was busy last week receiving the congratulations of his hosts of friends on his successful election to the Maryland governmental house of delegates.

The New Imperial Theatre, under the direction of W. L. McKean's management, representing a local stock corporation, just completed by the Nesbit Constructing Co., of New York, opens for the season next Monday night. The capacity is in the neighborhood of 1,000. It will present all star vaudeville and musical attractions. Two performances daily—at prices,—matinees, 25 cents; evenings, 25 and 50 cents.

The Casino vaudeville bill presents Those Four Girls, the Flying Henrys, Howell and Scott, Parise, and Gravetta and La Vonde's Parisian Illusions.

JOHN T. WARDE.

NEWARK.

The Red Rose at the Newark—The Payton Stock Company—Other Attractions.

Valeska Suratt and co. presented The Red Rose at the Newark Theatre Nov. 6-11, to good sized houses.

The Payton co. crowded the houses and presented The Wife 6-11. Mabel Brownell was as charming as ever. Clifford Stork won another success as John Rutherford. Ben Wilson was good. Edward Van Sloan was convincing. Lee Sterrett did well. Harry R. Roche kept the audience in an uproar as Major Putnam. Richard Vanderbilt and Bobby Livingston did well. Belle D'Arcy as the widow was excellent. Sadie Radcliffe got much out of the role of Mrs. Ives. Lillian Stuart was charming as Mrs. Avory. Margaret Dane made a neat maid. Jessie McAllister scored heavily as Kitty Ives. The Warrens of Virginia, the Lovers' Lane, follow.

The Crackerjacks crowded the Gayety 6-11.

At the Mercy of Tiberius was presented at the Columbia. Eleanor Montell scored as the lead.

Good bills at Proctor's, Washington, Lyric, Court, and Arcade Theatres.

Ben Wilson and Jessie McAllister closed with the Payton co. 11, leaving many admirers.

GEORGE S. APPLEGATE.

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My friends were charitable and they called it obesity; others referred to me as plain STOUT. But I know it was just plain bulky weight. I was miserable—you, too, are equally miserable if you are too stout.

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I FOUND THE CAUSE,—THE REST WAS EASY.

Before I succeeded I tried everything within reason, and some things beyond reason.

It was maddening—disgusting.

All I had to do was to remove the cause, and I swear under oath, that by my simple method, without drugs, medicine, harmful exercises, or starvation diet, I reduced my weight 57 pounds in five weeks, and guarantee that I can do the same for you, or not use medicine of any kind or worthless stuff to rub on the body; a simple home treatment; even a child can use it without harm. Through this marvelous combination home treatment I succeeded because I had found the right way. I can now climb to the summit of Pike's Peak with ease. I could not do that until I had taken off 57 pounds of my tenderous weight.

If you are interested in your own happiness and health and figure, you will permit me to tell you how to reduce your weight "Nature's Way."

I have printed a book for you entitled "Weight Reduction Without Drugs," which I am giving away without charge, prepaid to you so that you may know of my successful method and be able to permanently reduce your weight any amount up to 70 pounds, without harmful exercises or starvation diet, drugs or medicines.

Send for my book, "Weight Reduction Without Drugs." It is yours for the asking, and I will be glad to send it to you, postage prepaid.

I have found that the best way to know happiness is to give it.

Sincerely your friend.

MARJORIE HAMILTON,

Suite 2225 Central Bank Bldg., Denver, Colo.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Anna Held in Miss Innocence 4. The Echo 6. Little Miss Fix-It 10, 11. Get-Rich-Quick Wallingford 17, 18.—LYRIC (Gaston Neubrik): The Gamblers, with Charles Mackay, Joseph Adelman, and Lillian Kemble, Oct. 28: excellent performances; delighted large and most enthusiastic audience; too much praise cannot be given to Joseph Adelman and Lillian Kemble. The Chorus Lady 4. The Chocolate Soldier 10, 11.

BIRMINGHAM.—JEFFERSON (R. S. Douglass): Mutt and Jeff Oct. 31, 1: good co. and business. Anna Held in Miss Innocence 2: excellent co.; S. R. O. Chocolate Soldier 3, 4: good co.; fair business.—BIJOU (M. L. Semon): Winning Widow 30-4: good co. and business. The Traitor 6-11.

MONTGOMERY.—GRAND (E. J. Mahoney): Mut and Jeff Oct. 30 pleased good-sized audience. Anna Held in Miss Innocence 3 to capacity. Chocolate Soldier 7. The Echo 8.

SELMA.—ACADEMY (Robert Wilby): Chocolate Soldier 8. Miss Nobody from Starland 14.

ARIZONA.

PHOENIX.—ELKS' THEATRE (S. P. Hoefer): Polly of the Circus, with Ida St. Leon, 3: excellent: S. R. O.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (F. R. Pennel): Alma, Where Do You Live? 2 pleased good business. Nat Goodwin in The Captain 7. At the close of the second act Mr. Goodwin addressed the audience in defense of a severe criticism which appeared in a Little Rock paper regarding the performance at that place. The play, co. as well as the star, were unusually good, which gave Mr. Goodwin the best of the argument so far as local admirers were concerned. Black Patti 10. Mutt and Jeff 13. Al. G. Field 22.

LITTLE ROCK.—KEMPNER (T. J. Meyers): Alma, Where Do You Live? Oct. 30, 31: performances enjoyed by large crowds both nights. Nat Goodwin in The Captain 6. Black Patti Musical Comedy co. 9. Mutt and Jeff 10, 11. Human Hearts 13. Mrs. Leslie Carter in Two Women 15. Al. G. Field's Minstrels 23.

PINE BLUFF.—ELKS' (M. E. Bloom): Alma, Where Do You Live? 1: very fine production; good business; pleased. Nat Goodwin 8. Mutt and Jeff 9. Mrs. Leslie Carter 17. Winning Widow 18. Newlyweds 20. Madame Sherry 22. Thomas Jefferson 23.

FORT SMITH.—NEW THEATRE (C. A. Lick): New Stock co. in Girls Oct. 30-2 pleased good houses. Tim Murphy in The Poor Rich 3: excellent performance, to fair house. Nat Goodwin in The Captain 4: good attendance. New Stock co. in A Corner in Coffee 6-11.

TEXARKANA.—GRAND (Charles Bassen): Miss Nobody from Starland Oct. 31 pleased packed house. Alma 3 satisfied large house. Smart Set 6 (return). Mutt and Jeff 14. Winning Widow 15. Field's Minstrels 21. The Boss 22.

FAYETTEVILLE.—OZARK (W. D. McNair): Nat Goodwin in The Captain 3: excellent performance; good business. Black Patti 14. Newlyweds 24. Lyman Twins in The Speculator 28.

CALIFORNIA.

SAN JOSE.—VICTORY (R. A. Benjamin, res. mgr.): Alias Jimmy Valentine (return) 1 delighted large audience. Grace Aylesworth in The Chorus Lady 4 pleased fair house. The Girl of the Golden West 6. Don't Lie to Your Wife 11. In Old Kentucky 13. Sam Bernard 14. The Commuters 16. The Barrier 18, 19. Grace Van Studdiford 20.—THEATRE JOSE (Redmond and Blum): The Ed. Redmond co. in The American Widow Oct. 30-5: fine production, to good-sized audiences. Miss Marita Golden, new leading lady, made a very favorable impression. Australia 6-12.

OAKLAND.—MACDONOUGH (F. R. Gelsea): The Country Boy Oct. 30, 31: attendance fair. Alias Jimmy Valentine 2-4: great production; competent co.; capacity houses. Seven Days 6-11.—LIBERTY (H. W. Bishop): Bishop's Players presented When Knighthood Was in Flower 31-5: elaborate production; well played; attendance very good. The Girl in Waiting 6-12.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger): The Country Boy Oct. 26 pleased good house; good co. The House 29 pleased good house; good co. The House Next Door 28 deserved better business; good co. Panama and Canal Zone 30, 31. Ida St. Leon in Polly of the Circus 4.

FRESNO.—BARTON OPERA HOUSE (R. O. Barton): Alias Jimmy Valentine Oct. 30: S. R. O. Lambardi Opera co. 31, 1. Don't Lie to Your Wife 5. Gertrude Hoffmann 6. He Came from Milwaukee 17.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Richard Carle 3 in Jumping Jupiter; received fair business. Trixie Friganza playing The Sweetest Girl in Paris 7. Baby Mine 9. Montgomery and Stone in The Old Town 14.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): The Casey Jones Comedy co. 1-4 pleased capacity.

CONNECTICUT

NEW HAVEN.—HYPERION (E. D. Eldridge): The Indiscreet Mrs. Tyne, with Minnie Dupree in the role of Mrs. Tyne, 10: played to fine business, but was disappointing. There are flashes of strength in the situations, which the audience was quick to recognize, but there is a lack of continuity of action. Miss Dupree worked hard, and the co. ably assisted, but the vehicle was not strong enough to complete the picture. Cyril Scott in A Gentleman of Leisure 13. Football night, 18, when Yale and Princeton struggle is always one of intense excitement theatrically. Fritzi Scheff enjoys a place in the hearts of Yale men, which borders on enthusiasm in the extreme. The Messrs. Shubert have chosen Miss Scheff and The Duchess for this night, and much interest has already been manifest.—GRAND OPERA HOUSE (M. T. Yack, res. mgr.): Francis Wilson is so well known in New Haven in a musical comedy here that to see him in a comedy not set to music seemed strange. However strong Mr. Wilson has been in the musical line he is fully as strong in The Bachelor's Baby, offered 9. The house was one of the best of the season, and the enthusiasm and acceptance of the offering were just as great. Mr. Wilson has fully demonstrated that he is an author of first rank, as well as an actor. A speech was vigorously demanded at the conclusion of the second act. Baby Davis as Martha Calvert Beach is one of the finest and strongest juvenile actors ever here. The "baby" commanded fully as much attention as did Mr. Wilson and deserved every encomium. Bonita in The Real Girl 13. E. J. TODD.

BRIDGEPORT.—POLI'S (Edward Benton, gen. representative): Paul Dickey and co. in The Come Back would be unquestioned headliners in a less able bill, but Lyons and Yosco and Le Roy and Harvey get close to the decision Oct. 30-4 by downright excellence. Hunter Wilson (sounds like a Maine man since the "wets" won) and Effie Pearson contributed a new song, "Just Like My Sister Does," that proved a novelty. Fred Watson, Manning and Ford, and Chapman and Bernbe were the other entertainers. Dinkelspiel's Christmas and Three Keatons 6-10.—PARK (John F. Burke, res. mgr.): The Girl of the Golden West was splendidly sung 28 to a woefully scant audience, owing to wholly inadequate press advance work, in great measure. Elsie Janis in The Slim Princess 30. The Spendthrift 1 was palpably rehearsed suggestion from The Thief, but good acting saved it. The Man on the Box 4. May Robson (booked at short notice) 7. In The Three Lights was personally a triumph, though played to a distressingly small house. Francis Wilson in The Bachelor's Baby 8 delighted a houseful of admirers. Madame Kenny Lipsin in True Love (Yiddish) 9. The Newlyweds and Their Baby 10, 11. Maude Adams in Chantecler 13. Mutt and Jeff 14, 15. The College Girls 16-18. WILLIAM P. HOPKINS.

HARTFORD.—PARSONS' (H. C. Parsons): Girl of the Golden West (opera) Oct. 30: enjoyed by large house; fine co. House that Jack Built 2, by Amherst College Dramatic Association; heartily received. Elsie Janis 3, 4. Mutt and Jeff 5. Nobody's Widow 6. Francis Wilson 10, 11. Gentleman of Leisure 14, 15. Minnie Dupree 16.—POLI'S (O. C. Edwards, res. mgr.): The Turning Point 30-4, with John Westley, who is very popular here, drew well. A Japanese Honeymoon and Bert Leslie and co. were added features. The Old Timers 13-15.—ITEM: At the last meeting of the local Elks the entrance fee was raised to $50, and it was voted to spend $15,000 for improvement on their already handsome $100,000 building. Among others, a roof-garden will be added. At the dedication of the New York $1,500,000 club a delegation from the Hartford Lodge report a most enjoyable visit. Among those attending were some of the "mossback" charter members, including A. DUMONT.

WILLIMANTIC.—LOOMER (John H. Gray): Amateur production of Alice in Wonderland 2, 3 pleased large houses. Cast included Mildred Crane, Leo Haggerty, Verna Hastings, Mrs. Lena Robinson, Alice Everest, Theodore Baker, James Ferguson, Harold Wyman, Charles Hill, Raymond Johnson, Alice Doyle, Maurice Wallen, Allen Sterry, Nellie Cheney, Pauline Smith, Walter Gavigan, Cyril Blackmar, Alfred Staebner, Raymond Young, Maurice Leonard, Walter Little, Robert Kelly, Lester Rood, John Hill, Leonard Bradbury, William Gates, Pomeroy Everest, Maurice King, Leroy Webster, Woodford Royce, Grace Geary, Susan Albro, Norburta Smith, Lucille Harroun, Edith Windmiller, Wales Thompson, Clifford Hoxie, Clark Burnham, Robert Higgins, Hazel Mowry, Myra Wallen, Edith Bowen, Mabel Belcourt, Dorothy Crane, Elsie Sumner, Henrietta Martin, Catherine Riley, Lillian Cheney, Pauline Bill, Frances Leonard, Adeline Little, Bernice Clark, Irene Griswold, Evelyn Brown, Fannie Glusky, Victoria Volle, Helen Cypher, Pearl Anderson, Nellie Dainton, Evelyn York, Rosetta Albro, Harold Staebner, Donald Little, Spencer King, Russell Norton, James Twomey, Burton Wood, Ralph Gates, Everett Rosenberger, Donald Bartlett, Carleton King, Ward Mowry, Willard McFarlane, Roland Stanton, Everett McFarlane, Grace Jacobs, Mildred Harroun, Evelyn Thompson, Bernice Wood, Florence Howie, Hattie Hall, George Robinson, Harold Gager, John King, Wallace Goss, William Walker, George Caillouette, Myra Smith, Ida Rosen, Marion McIntosh, Flora Baker, Ruth Wahlstrom, Ruby Masten, Bernadette McCarthy, Vera Olds, Dora Prague, Annie Korner, Nellie McCarthy, Mildred Dunham, Mollie Rosen, Bella Ballon, Emily Parker, Clarice Melvin, Myrtle King, Vera Blake, Leora White, Rebecca Ozzins, Mella Twomey, Pearl Richards, Ada Howlett, Gladys Jacobs, Josephine Smith, Alice Davis, Olive Taylor, Anna Rosen, Ruth Herrick, Mary Riley, Florence Doyle, Jennie Ballon, Annie Jackson, Dorothy Wright, Muriel Johnstone, Rose Gallagher, Edna Zepp, Helen Panne, Emma Caillouette, Mabel Sweet, Dorothy Davis, Helen Curran, Beatrice Bill, Florence Gunnison, Ruth Webber, Magnet Peterson, Ruth Wood, Marion Goss, Gladys House, Doris Grant, Susie Miller, Lucy Ellsworth, Lillian Zeno, Pearl Webster, Lillian Rosenberg, Victoria Carlson, Florence Bowen, Eva Davis, Sadie Wheeler, Helen Hurley, Eva Aubin, Hazel Taylor, Alma Trudeau, Sadie Israel, Gladys Brown, Mildred Moriarty, Alice Ottenheimer, Katherine Spencer, Marion Rafferty, Anna Moshier, Grace Jacobs, Agnes McIntosh, Phyllis Robinson, Eleanor Wright, Sarah Lynch, Florence Sullivan, Myrtle Bowlett, Gertrude Rosebrooks, Mary Lamb, Floyd Davis, Robert Bowen, Thomas Albro, Arthur Lee, Willard Shea, and Henry Tilden. Co. "L," C. N. G., Minstrels 6: large house; funds received to be used in decorating new State Armory.

STAMFORD.—ALHAMBRA (Coe and Dull): The Lewis J. Cody Stock co. 6-11, presented The County Chairman to big business. Louis Albion in the title-role made a tremendous hit. Mr. Cody enacted Wheeler in his usual excellent manner. Miss Duke as Lucy was the best of reasons why "all is fair in love and war and politics." Marie Grayber as Lorena Watkins was at her best. Lillian Field had another of her delightful comedy bits in Chick. Mabel Beers, a local girl, as Mrs. Briscoe made Stamford sit up and take notice. James Devine as Sassafras would have made Bert Williams turn green with envy. Wilson Hummel as Jeff added still more prestige to his already big reputation. Tom Hall fully realised the requirements of Mr. Whittiker. Eugene Frazier's Rigby was well done, and Little Addie Dolan again came to the front as Chub and succeeded in covering himself with glory. The Charity Ball 13-18.—ITEM: Forrest Seabury, an old Stamford favorite, reappeared in the cast this week as Uncle Eck.

WATERBURY.—POLI'S (Harry Parsons): Elsie Janis in The Slim Princess 2 filled the house with a well-pleased audience. Francis Wilson in The Bachelor's Baby 6: large audience. The Lipsin co. in True Love 7: good business. May Robson and co. in The Three Lights 8 pleased a small audience. Over Night 9. Blanche Bates in Nobody's Widow 10. Bonita 13. Maude Adams 16. Minnie Dupree 18. Dante's Inferno 20, 21. The Beauty Spot 23.

MIDDLETOWN.—MIDDLESEX (Henry Engel): The Newlyweds and Their Baby 8 pleased large audience. May Robson, with a good co., presented Three Lights 9: fair-sized audience. Over Night 10, with a capable co., to good-sized audience.

NEW LONDON.—LYCEUM (Walter T. Murphy): After a long period of darkness The Newlyweds and Their Baby 9 amused large audience. Mutt and Jeff 11. The Beauty Spot 17.—ITEM: Allie Harvey, a local amateur, expects to open on the Poli Circuit shortly.

NORWICH.—POLI'S (J. W. Rusk): A Woman's Way 6-11 drew well. Victoria Monty in leading role was warmly welcomed. New members of co. are Elenor Miller, Julia Hurley, and Joseph Sweeney. Lost Paradise 13-18.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): A Girl of the Mountains 4 drew well and pleased. The Newlyweds and Their Baby 7 found favor with good-sized audience.

MERIDEN.—POLI'S (Thomas Kirby): Introduce Me Oct. 28 pleased good house. Spendthrift 31. Newlyweds 6. Francis Wilson 7. Blanche Bates 9. Mutt and Jeff 10.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Excuse Me 5: good, to fine business. Frederick the Great 6, 7: fair, to poor business. The White Sister 9, 10. Seven Days 12. Ty Cobb in The College Widow 13. Rebecca of Sunnybrook Farm 17, 18. Miss Nobody from Starland 19, 20. Bohemian Girl 21, 22. The Chorus Lady 25, 26. Jimmy Valentine 27, 28. Peck's Bad Boy 27. Creatore's Band 29. The Rosary 30. Nat Goodwin Dec. 1, 2. Arrival of Kitty 3, 4. The Fair Co-Ed 5, 6. The Girl of the Golden West 10. Fritzi Scheff 11. Daniel Boone 12.—ITEM: The Kalem co. arrived and are located at the Dense Mansion on Tallerand Avenue. The co. includes Sid Olcott, director; Gene Gauntier, lead; Jack J. Clark, lead; G. K. Hollister, operator, and Mrs. G. K. Hollister, Helen Lindroth, Eva Klein, Robert G. Vignola, J. P. McGowan, H. Allen Farnham, Henry Hallam, Leo Berger, John McDonell, and Robert Ford.

GEORGIA.

AUGUSTA.—GRAND (Richard B. Taut, res. mgr.): Creatore's Band 1 failed to appear, account delayed train. Excuse Me 3 delighted crowded house. Around the Clock 4: fair houses and co. Queen of Beauty (local) 7, 8 pleasing performances, to good houses. Seven Days 9. Rebecca of Sunnybrook Farm 10, 11. Coburn's Minstrels 16.—ITEM: The Georgia-Carolina Fair 6-11 is drawing good crowds, in spite of continued bad weather.

ATHENS.—COLONIAL (Arthur J. Palmer): May Stewart in As You Like It Oct. 31: fair, to small house. Around the Clock 2: very poor, to fair business. Beverly 11. Ty Cobb in The College Widow 13. Dandy Dixie Minstrels 14. The Happiest Night of His Life 17. The Girl in the Taxi 20. The White Sister 21. Coburn's Minstrels 23.

ALBANY.—RAWLINS (A. C. and L. E. Gorstowsky): Mutt and Jeff Oct. 23: S. R. O.; fair co.; good principals. Around the Clock 2: fair business; pleasing performance. Dixie's Minstrels 7. Creatore 9. Clansman 10. Girl in the Taxi 11. The White Sister 16.

CORDELE.—OPERA HOUSE (J. H. Shipp): Creatore's Band 9. Girl in the Taxi 14. Frederick the Great 16. The Chorus Lady 17. The White Sister 18. The Rosary 23. Nat Goodwin 27.

SAVANNAH.—THEATRE (W. B. Sackind): Creatore's Band 7 pleased small audience. The White Sister 8; good business. Seven Days 11.—LIBERTY (H. C. Fourton): Around the Clock 6-11: good co.; big business.

MILLEDGEVILLE.—GRAND (McCombs and Hines): May Stewart in As You Like It 6 pleased fair audience. Creatore's Band 10 canceled. The Girl in the Taxi 15.

MACON.—GRAND (D. G. Phillips): Excuse Me 6 pleased one of the best houses of season; good co. Dandy Dixie Minstrels 10. Miss Nobody from Starland 18.

IDAHO.

NAMPA.—OPERA HOUSE (R. E. Elver): Baby Mine Oct. 24, with Marjorie Cortland in the leading role, kept the house in an uproar; excellent co. Courtenay Morgan Stock co. 29-1. Plays: An Innocent Widow, The Devil, A Night in a Balloon, A Woman of Mystery; good co.; fair business. The Girl in the Taxi 6.

BOISE CITY.—PINNEY (Walter Mendenhall): Girl in the Taxi 3, 4: lively co.; kept house in laughter from start to finish; good satisfaction. Golden Girl 13, 14. Welsh Singers 16, 17. White Sister 18. Sheehan Opera co. 23, 24. Lecture Course 25. Max Dill 27, 28.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Harward Associate Players in Beverly of Graustark 6-11: excellent; capacity. Beverly was never more charmingly portrayed than by Grace Harward. Charles Dingle's Prince Dantan (Baldos) was played with strength and comprehension. Chester Wallace as Colonel Quianox and William Webb as General Marlanx were superb military men correct and consistent throughout. The Princess Yetive of Colotta Power created the atmosphere of actual court life. Walter Poulter's Frans and Lew Welsh's Ravona were played admirably, although differing widely from their usual line. Rose Watson as Aunt Fanny was a Southern "mammy" of unusual excellence. Dellie Davis's Princess Candace, though of minor importance, was exquisite. Lottery Man 13-18.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): Martin's U. T. C. Oct. 29: big business. Ethel Barrymore in The Witness for the Defense 31: excellent, to capacity. Eddie Foy in Over the River 23 delighted big business. Coburn Players in Macbeth 26, 27 pleased light business. Traveling Salesman 28: good co. and business. The Champagne Belles 30: poor, to fair business. Merry Mary 2. Amateur Club concert 3. The Cowboy Girl 4. Gay Morning Glories Burlesquers 6. Paid in Full 7. Other People's Money 11. Dear Old Billy 13. The Light Eternal 16-17. Deep Purple 20. Polly of the Circus 22. The Fortune Hunter 24. Girl in the Train 25. Girl of My Dreams 29. Honey Boy Evans' Minstrels 30.

ALTON.—TEMPLE (W. M. Sauvage): Allen Stock co. Oct. 22-29: good business. Plays: Pet of the Regiment, The Heart of Virginia, Work and Wages, Little Miss Jane, and The Girl from the South. Traveling Salesman 30: capacity business; well pleased. The Newlyweds and Their Baby 4 pleased capacity. The Prince of To-night 6: two good houses; well pleased.—ITEM: Manager W. M. Sauvage, of the Temple Theatre, had the "misfortune of the rich" this past week: his automobile kicked back and broke his right arm.

DECATUR.—POWERS'S GRAND (Thomas P. Regan): The Parisian Beauties Oct. 30 pleased capacity. The Squaw Man 31: excellent co.; good business. Merry Mary 1: good co.; fair business. The Newlyweds 3: excellent co.; pleased capacity. Gay Morning Glories 4 pleased full house. Prince of To-night 6: excellent co., to full house. Paid in Full 8. The Commercial Traveler 11. The Girl in the Train 14. Campus 17. The Boss 18. Polly of the Circus 21. The Girl I Love (Moose benefit) 24.

ELGIN.—GRAND (Thielen and Prisbrey): Merry Mary 6: fair house; inclement weather. Get-Rich-Quick Wallingford 14.—STAR: Sherman Stock co. in East Lynne 6-13: satisfactory.—ORPHEUM (Boris and Caushey): Samuel Howard and co. in The Woman Hater 6-13: fair business.—ITEM: Una Carpenter, late of the Winninger Brothers' co., has joined the Sherman Stock co.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Fortune Hunter 1: good co., to good business; pleased. Madame Sherry 3: capable co.; good business. The Lyman Twins in The Speculators 5: good business. The Monte Carlo Girls 7. The Deep Purple 8. Sunny Side of Broadway 12. James K. Hackett 14 in The Grain of Dust. Get-Rich-Quick Wallingford 15.

MT. CARMEL.—COWLING (Frank J. Cowling): Lorraine Keene co. Sept. 29, 30: good co.; fair business. Lyon Stock co. Oct. 2, 7: fair co. and business. Hutton-Bailey Stock co. 23-28: moderately fair co. and business. The Squaw Man 31: good co.; fair returns. My Jim (home talent) 10. Culhane's Comedians 12-18. Home talent 24. Widow McCarty 30.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Martin and Kibble's U. T. C. Oct. 31: good business. The Coburn Players in Macbeth 1: fine production and satisfaction; medium house. The Fortune Hunter 3 highly pleased capacity. The Squaw Man 5: house and business good. George Evans' Minstrels 23.

SALINA.—CONVENTION HALL (J. A. Kimball): The Rosary 3: large house. Lyman Howe 15. Madame Sherry 23.—OPERA HOUSE (H. D. McAdam): Royal Slave 5: fair co.; poor business. U. T. C. 9.

TAYLORVILLE.—ELKS' (Jerry Regan): Merry Mary Oct. 31 pleased fair-sized audience. The Commercial Traveler 10. Polly of the Circus 20.—ITEM: Grover Hoover, owner and manager of the Gillispie Players, is spending a few days with relatives here.

LA SALLE.—SIMMERMANN OPERA HOUSE (E. C. Simmermann): High Flyers Burlesque co. 3: big business. Madame Sherry 5 drew packed house and gave entire satisfaction. Muldoon's Picnic 12. William Hawtrey in Dear Old Billy 18.

ROCKFORD.—GRAND (Hugh Flannery): Lyman Twins 3: fair house. The Fortune Hunter 4 pleased two good houses. Mrs. Plaks 13. Dockstader's Minstrels 14. The Girl of My Dreams 16.

QUINCY.—EMPIRE (W. L. Busby): McFadden's Flats 3 pleased good business. The Traveling Salesman 5: two large houses; capable co. and satisfaction. Martin's U. T. C. 10. Lyman Twins 12. The Girl in the Train 18.

GALESBURG.—AUDITORIUM (F. B. Paulson): Coburn Players Oct. 30, 31 pleased fair houses. Champagne Belles 1 pleased good house. Madame Sherry 6 delighted big audience.

CANTON.—GRAND (William Duffield): Lorenze Brothers, mesmerists, Oct. 30-4. U. T. C. 7. Lyman Twins 9. Allen Stock co. 13-18. Gay Morning Glories 21. Monte Carlo 30.

JACKSONVILLE.—GRAND (H. C. Hunt): The Commercial Traveler 6: fair satisfaction, to good house. Paid in Full 9. Metropolitan Stock co. 13-20.

MORRISON.—AUDITORIUM (A. B. Lewis): The Runaway Girl 10. The Fortune Hunter 11.

CAIRO.—OPERA HOUSE (G. Fred Gallmeyer): Red Mill Oct. 18; good co.; big business. Black Patti 1. Human Hearts 3.

DIXON.—OPERA HOUSE (F. P. Starin): Osborn Players in Macbeth 2; good co.; pleased capacity.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers): William Hawtrey in Dear Old Billy Oct. 30 cancelled, on account of Mr. Hawtrey's sickness at Anderson, Ind., several days previous. Madame Sherry 31 (return) pleased fair house. Tunnell Vaudeville co. 2, 3 delighted large attendance. The County Sheriff 6; poor patronage. Tunnell Vaudeville co. 9.——ITEMS: A number from here attended the dedication of the rebuilt Buckles Theatre in Elkhart 3, when Vera Michelena in Alma, Where Do You Live? was the attraction. The Buckles was built in 1883-1884, since which time it has been managed by Justus L. Brodrick, David R. Carpenter, and Harry G. Sommers, of New York, who is represented in Elkhart by Fred S. Timmins. About $40,000 was expended in reconstructing the Buckles.—Harry G. Sommers, of the Knickerbocker Theatre, New York, has a five-year lease on the structure.

SOUTH BEND.—OLIVER (H. G. Sommers): Newman Travelalks Oct. 30, 2 and 4 pleased fair houses. Croxton Quartette 1 delighted fair house. Alma 4; two good houses. Imperial Russian Orchestra 11. Mlle. Nesla and Russian Dancers in Carmela 13. William Faversham in The Faun 14. Country Boy 15. Barry Lauder 17.——AUDITORIUM (H. G. Sommers): Hoosier Schoolmaster 29-1; poor business. Human Hearts 2-4; fair houses. Brewster's Millions 5-8 drew well. Polly of the Circus 12-15.

LOGANSPORT.—THEATRE NELSON (C. A. Holden): Human Hearts 1; good co. and business. Dear Old Billy 2; excellent co.; packed house. The Parisian Beauties 3. The Rosary 4.——BROADWAY (Bige and Reinhelt): Imperial Stock co. Oct. 30-4 in The Banker, the Thief and the Lady, and Charlotte Temple; good business and entire satisfaction.

LA PORTE.—HALL'S THEATRE (Wilbur A. Hall): Polly of the Circus Oct. 27 drew fair house. Madame Sherry 2 satisfied well house. The Cowboy and the Thief pleased fair house.——ITEM: The Elks' Lodge opened with the Spectorian Lee Orchestra 2; large and appreciative audience attended.

CONNERSVILLE.—AUDITORIUM (F. R. Ball): Madame Sherry 7 pleased good business. Baby Mine 8 pleased fair-sized audience. Denver Express 14. Quincy Adams Sawyer 15. The Rosary 21. The La Brea Opera co. 22 (benefit). The Girl in the Taxi 24. Alma, Where Do You Live? 28.

TERRE HAUTE.—GRAND (T. W. Barhyte): Newlyweds and Their Baby 1 pleased very large house. Rosary 2, 3; three big houses. Dear Old Billy 9, 10. Robert Hilliard in A Fool There Was 11. Brewster's Millions 16. The Girl in the Train 16, 17.

MICHIGAN CITY.—ORPHEUM (Horace Gumm): The Fortune Hunter Oct. 30; crowded house; splendid attraction. Madame Sherry 1 delighted large audience.

IOWA.

IOWA FALLS.—METROPOLITAN (E. O. Ellsworth): Rebilled at Red Oak Oct. 31; good business and pleased. Cecil Cummins, pianist (College of Lecture Course number), Merry Rag 16. Vox of the World 21.——ITEMS: A theatre, a new vaudeville theatre at Madison, Wis., was opened 2 and will play the Orpheum attractions, with twice a week change. The new house cost about $75,000.——The damage by fire of the Wilson Theatre, at Mason City, will leave that city without adequate theatre accommodations for the major portion of the season.—John G. Rae has put out two cos. to play Mildred in the Middle West. The play is a dramatization of the novel of that name by Mrs. Mary J. Holmes. The dramatization was made by Ida Weston Rae, who will play the leading role in the Southern co. Frank Mahara, well known in the West as manager of minstrel attractions, is ahead of the Northern Mildred co.—Alice Ringling, daughter of the late Otto Ringling, will go on the stage this Winter. She has been studying dramatic art at the University of Wisconsin.—A new record for small cast is being set by the Lonesome Pine co., which has three people, two men and a woman.—Much interest is taken in this part of the country in the success of Ralph Riggs and Katherine Witbeck, who are with The Enchantress co. at the New York Theatre.—Priestly Morrison, director of the Princess Stock co. at Des Moines, delivered an address on the modern drama before the Margaret Fuller Club, of that city, 9.

FRANK E. FOSTER.

WATERLOO.—THEATRE (A. J. Bushy): Montgomery and Stone in The Old Town Oct. 31 pleased capacity. The Red Mill 1; fair attraction and business. Bailey and Austin 4 pleased two fine houses. Morgan Stock 9-11. Coburn's Players in The Taming of the Shrew 12. Merry Mary 14. Sousa's Band 15. George Evans's Minstrels 17. Peck's Bad Boy 18.——CRYSTAL (Harry M. Clark): Boyce's Players 6—indefinite.——ITEMS: Harry M. Clark, formerly electrician at the Crystal Theatre, has returned to assume the position of manager of the theatre.—H. E. Palmer, formerly with the Waterloo, has accepted the position of stage carpenter.

DUBUQUE.—GRAND (W. L. Bradley): Red Rose 1 pleased full house. The Top o' the World 2; good performance; attendance only fair. Other People's Money 5; good business. Dante's Inferno 6-8, at popular prices; profitable engagement. Lew Dockstader 13. The Coburn Players 14, 15. Sousa's Band 17. Get-Rich-Quick Wallingford 18. The Girl of My Dreams 20. Jeanne Nicola 21. Martin's U. T. C. 22. The Deep Purple 26.

MASON CITY.—WILSON (J. T. Arthur): The Heart Breakers Oct. 21 pleased excellent business. Fatty Feliz 23; fair business. Hyams and McIntyre in Girl of My Dreams 25 made decided hit. Montgomery and Stone in The Old Town 28; capacity; sold out twenty-four hours before curtain. Dante's Inferno 26, 27 drew well. Peck's Bad Boy 4.——ITEM: House was totally destroyed by fire Oct. 31; loss $100,000; said to be insured and will be rebuilt at once.

MARSHALLTOWN.—NEW ODEON (J. Rachford): The Red Mill 2; light business. The Red Rose 3 pleased good house. The Runaway Girls 5; poor attraction, to fair business. Peck's Bad Boy 11. Madame Sherry 12. Sousa's Band 14. Merry Mary 19. Get-Rich-Quick Wallingford 21. The Girl of My Dreams 22. The Coburn Players in Macbeth 23. Richard Carle in Jumping Jupiter 24.

GREENFIELD.—WARREN'S OPERA HOUSE (E. E. Warren): Charles H. Plattenburg in Worms Beneath the Bark Oct. 25 to capital co.; good business. The Runaway Girls 28; fair co.; fair business. Hilton Boone Concert co. 4; good co. and business. The Girl Who Dared 5. Wizard of Wissland 10. Pumpkin Husker 17.

KANSAS.

WICHITA.—NEW CRAWFORD (E. L. Martling): Richard Carle in Jumping Jupiter 3; good attraction; delighted large house. George Evans's Honey Boy Minstrels 8. Sweetest Girl in Paris, with Trixie Friganza, 9. The Red Rose 16.——AUDITORIUM (J. A. Wolfe): The Wolfe Stock co. presented Pierre of the Plains Oct. 30-4 to large house. The White Sister 6-11.——LYCEUM (E. L. Martling): North Brothers' Stock co. in A Stranger in a Strange Land 30-4 pleased large house. Golden Ranch Round Up 6-11.

CONCORDIA.—BROWN GRAND (G. W. Brown): Henry Woodruff in The Prince of To-night Oct. 19 charmed full house; good co. The Rosary 20; poor business. Lyman Howe's Travel Festival 6; capacity. Gilmore Brown 9. Madame Sherry 22.——ITEMS: The senior class of Nazareth Convent, accompanied by two priests, attended The Rosary.—The "Daily Blade" entertained their newsboys at a box party for the Howe pictures.

HUTCHINSON.—HOME (W. A. Lee): Richard Carle and Edna Wallace Hopper in Jumping Jupiter 3; very fine co.; S. R. O. Martin's U. T. C. 10. Red Rose 17. Lyman H. Howe's pictures 18. The Rosary 21. Lyman Twins 24. Hans Hanson 25. The Girl in the Taxi 27. Casey Jones 28. The Lion and the Mouse 30.

LEAVENWORTH.—PEOPLE'S (George E. King): Henry Woodruff in The Prince of To-night Oct 29; business good. Lion and the Mouse 3; fair house; bad weather.——ITEM: Manager King announces that he has secured an attractive list of bookings for season.

WINFIELD.—GRAND (G. G. Garr): The Rosary Oct. 31, under the auspices of the Catholic ladies; pleased a large audience.

COLUMBUS.—McGHIE'S (W. E. McGhie): Clarence Price's Travelogue 4 pleased. Martin's U. T. C. 16.

OTTAWA.—ROHRBAUGH (F. C. Dobson): Nickerson Brothers' Stock co. Oct. 30-4 canceled. Red Rose 11.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): The Missouri Girl Oct. 28 pleased two large audiences; co. and performance good. Yale Stock co. opened 30 for three nights in The Jealous Wife to large audience. Phelan's Musical Comedy co. 6-11. The Chocolate Soldier 13, 14.

LEWISTON.—EMPIRE (J. A. O'Brien): Francis Wilson in The Bachelor's Baby 1; Mr. Wilson and excellent co; large house; delightful evening. The Beauty Spot 6. The Chocolate Soldier 15.

BRUNSWICK.—TOWN HALL (H. J. Given): Daniel Ryan in The Black Fox 9. St. John's Dramatic Club 29. Circle de Cremes 30.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Over Night 8 pleased capacity.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): W. H. O'Neill's special co. presented Paid in Full 2-4 (matinee 4), with Trail Tempest as Joe Brooks, C. Nick Stark as Jimsey Smith, Allen Lee as Captain Williams, and Gloria Gallup as Emma Brooks. Mr. Tempest's conception of the character was very good. Miss Gallup appeared to good advantage and displayed much ability. The co. has been formed to play the smaller towns in New England, and should meet with success. Season opened Oct. 20. Our New Minister 11. The Gambler 13. E. A. Eelkins co. 14. Frank Deshon in The Beauty Spot 15. The College Girls 16-18. The Chocolate Soldier 21. Rose Rydell Burlesquers co. 23-25.——ITEMS: Keida Sears in The Real Rambilled 30, 31, cancelled, having closed their season.—Charles D. Bush, treasurer of Academy, and Miss F. M. Wilson, of this city, were married at the Sacred Heart Church 5 by Rev. Father De Valle. After the ceremony they left for Boston and other points in New England. The happy couple received many gifts from the attaches of the theatre.—John E. Swift, of Milford, Mass., has been invited by the Fall River Lodge of Elks, No. 118, to deliver the address at the Memorial Exercises in December.—The Eagle Theatre, Pleasant and Sixth streets, will open in a few days, and will be devoted to motion pictures.—The Bijou, Palace, and Premier theatres are doing a very good business from week to week, while Loew's Vaudeville at the Savoy draws large attendance.—George Sylvester has joined The Blue Bird co.—Ned Lincoln has been engaged by Manager Barry to play at the Palace. W. F. GEE.

NEW BEDFORD.—THEATRE (William B. Cross): Fred Behnmann-Heink and Inez Jewell, Van Lear and Lester, and the Carlists 6-8. Loretta Twins, Dancing Bicknells, Two Reels and pictures 9-11; excellent bills; capacity business. The Beauty Spot 14. The Gamblers 15.——HATHAWAY'S (John M. Hathaway, res. mgr.): Lester Lonergan Players in A Gentleman from Mississippi 6-11; one of the best offerings of the season; S. R. O.——VIEN'S (Eugene H. Vien): Osborne Wallace and co., Inskirino and Linn, Professor Hines, Martin and Doyle, and Billie Dick 6-11; pleasing large audience.——SAVOY (John W. Barry): Connett and White, Mae Kester 6-8. Fritz's Dogs and Walter Stead 9-11; big business.——ITEMS: Mr. and Mrs. Andrew E. Hathaway started S on a three weeks' trip to Norfolk, Va., and Washington, D. C.—Mark Fenton, who joined the Lonergan Players recently, is one of the most popular members of the co.

BROCKTON.—CITY (W. B. Cross): The Gamblers 16.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods's Stock co. in A Gentleman from Mississippi 6-11; opened to large and pleased audience. William B. Bedell in the title-role did some fine comedy work. Thurlow White as Bud Haines made a hit. Frances Brandt as Hope and Marie Louise Benton as Caroline, the Senator's daughters, were very good in their respective roles. The co. gave good support, and the play was well staged. A Contented Woman 13-18.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Irish Players in six short plays 4-9; co. good, but plays rather dismal; business fair. Paid in Full 10, 11. The Gamblers 17, 18. Chocolate Soldier 20.——BROADWAY (W. C. Fleming): Broadway Stock, under direction of Bartley McCallum, opened in When We Were Twenty-one 3-11; excellent performances; large houses. Brown of Harvard 13-18. Our New Minister 20-25. Wildfire 27-Dec. 5.

LOWELL.—MERRIMACK SQUARE (J. F. Carroll): Merrimack Square Stock co. in The Servant Not in the House, Lillian Doone, Maid of Mystery, Pat Reilly, and Floe Wills in The Days of '61. Fred Bates 6-11; good houses.——KEITH'S (Will Stevens): National Boston Opera co. in Pinafore 6-11; good business.——HATHAWAY'S (J. J. Gartland): Donald Meek Stock co. in The Family 6-11; good house. Girl I Left Behind Me 13-19.

LYNN.—AUDITORIUM (Lindsay Morrison): Lindsay Morrison Stock co. in The Lottery Man Oct. 30; capacity. Howell Hansel, Mrs. Hibbard, and Rose Morrison were capital. Valerie Valaire was pleasing. The Heir to the Hoorah 6. Caught in the Rain 13. Redhead 20. The County Chairman 27. In preparation Madame X.

FITCHBURG.—CUMINGS (H. P. Jackson): Over Night 4; good co.; light business. Aid in Full 5. Stetson's U. T. C. 17. Chocolate Soldier 22.——ITEM: A small fire occurred 3, but the prompt and cool action of Manager Jackson kept the audience in ignorance of the facts until the danger was passed.

NORTHAMPTON.—ACADEMY (B. L. Potter): Stetson's U. T. C. Oct. 30; good business. Mutt and Jeff 2. Williams College Dramatics 5. The Irish Players 8. Curtis lecture on the North American Indians 9. Our New Minister 10. Lyman Howe 11. Minnie Dupree 13.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Stetson's U. T. C. co. 3; fair co. and business. Over Night 6 pleased capacity. The Gamblers 20.

MICHIGAN.

PORT HURON.—MAJESTIC (Sam Hartwell): Howe's pictures Oct. 28, 29 pleased good business. Squaw Man 2 drew appreciative audience. Welsh Male Quartette 3. The Chorus Lady 5. May Robson in Three Lights 11. The Country Boy 12.——CITY (Sam Hartwell): The Moulin Rouge Girls 2; capacity. The White Squaw 6.——ITEM: Miss Bryan, of the Bijou Stock co., has returned to New York.

KALAMAZOO.—FULLER (W. J. Donnelly): Alma, Where Do You Live? 2; satisfied fair-sized audience. Human Hearts 6 pleased. The Cowboy and the Thief 8; fair-sized audience; pleased. Polly of the Circus 9. The Squaw Man 10. The Chorus Lady 11. Seven Days 13. William Faversham in The Faun 16.——ACADEMY (B. A. Bush): Harry Lauder 17; matinee only.

COLDWATER.—TIBBETTS OPERA HOUSE (John T. Jackson): Madame Sherry Oct. 26; fine house. Boston Ladies' Orchestra 31; crowded house. Little Homestead 1 failed to draw. Chorus Lady 9 canceled for later date.

BALTIMORE.

The Case of Becky and Little Boy Blue Make Prompt Approval—Gossip.

Business week ending 11 was exceptionally good at the majority of houses. The local grand opera season opened most brilliantly at the Lyric, with performances of Thais and The Marriage of Figaro, and gives promise of being the most successful we have ever enjoyed. David Belasco's latest production, The Case of Becky, scored a tremendous success at Ford's, playing to capacity houses at all performances. By her remarkable work in this production, Frances Starr reveals herself as an actress of almost unlimited powers. It is by all odds the finest thing she has ever given us, and will be the most discussed play of the season, rivaling Peter Grimm.

Lulu Glaser at the Academy seems to have a role in Miss Dudelsack well suited to her style, and while different from the majority of musical plays, it should enjoy a most prosperous career.

With every available seat occupied and standing room at a premium, Christie MacDonald opened at the Academy for a week 13. No other musical production of the season is sure of a heartier welcome than The Spring Maid, especially when it is sung with the original co., as is the case this week. Eva Tanguay in Little Miss Fix-It 20-25.

The mere mention of Henry Savage's name is enough to arouse interest, and Baltimore is indeed fortunate in seeing his latest production so early in the season. He has done many things well, but nothing better than Little Boy Blue, which opened at the Auditorium 13-18. Originally known as Lord Picole, this piece enjoyed considerable popularity on the Continent, and the American adaptation has been by A. E. Thomas and E. A. Paulton. The music, which is decidedly well worth while and of an exceptionally high order is by Henri Berney. The cast includes Otis Harlan, James McElhern, Nell McNeil, Gertrude Bryan, Maude Odell, Charles Meakins, Sam Chadwick, Katheryn Stevenson, David Dunbar.

Charles Cherry and The Seven Sisters, which pleased us immensely last season, returned to Ford's 13-18, and again amused a well-filled house. Clean, sprightly and clever, this little comedy will no doubt prove quite acceptable at a second hearing. Jean Murdoch replaces Laurette Taylor, and gives a very satisfactory performance, otherwise the cast is practically the same seen last season. Elsie Ferguson in The First Lady of the Land 20-25.

Valerie Bergere, a great local favorite, heads the bill at the Maryland this week in a new playlet, entitled Judgment. It is one of the best she has ever offered. Others on the bill include the Nathional Boston Minstrels, Bison Meshlinges and King, Grand and Hoey, the Hials, James Francis Dooley. Business week ending 11 when Nora Bayes and Jack Norworth were headliners was the largest of the season thus far.

East Lynne is receiving a second presentation by the Boston Players at the Savoy this week, and is likely to attract unusually large houses.

Beyond the Divide, a offering new to the local patrons of Holliday Street Theatr, opened 13-18 to good houses matinee and night.

The Lady Buccaneers is the attraction at the Monumental 13-18, and The Social Maids is the bill offered to the patrons of the Gayety for the present week.

Tunis F. Dean, of the Academy, entertained Frances Starr quite extensively during her stay here last week. Mr. Dean and Miss Starr are very close friends, as they traveled together for a number of years, while Mr. Dean was acting manager for Mr. Belasco, which position he relinquished to become the local manager of the Academy. He planned several delightful dinners and motor trips for Miss Starr and Mr. Belasco, who also spent the week in Baltimore, supervising his production, and, altogether, the three spent a very pleasant week.

Samson and Dalila will be the third opera to be sung at the Lyric 16, marking the local debut of Madame Jeanne Gerville Reache. It will also be the first time the Saint-Saens work has been performed in operatic form in this city.

The week of 20-25 at the Auditorium will be divided, the first two nights Madame Kenny Lipsin will hold the stage in True Love. On the 22, 23 Henry W. Savage's production of Puccini's Girl of the Golden West will be heard, and will certainly crowd this little playhouse to the doors. Two productions are scarcely enough for Baltimore, as a return date will likely follow. On the 24 and 25 Margaret Illington will present her new production, entitled Kindling.

I. BARTON KREIS.

Seven Days 14. Dockstader's Minstrels 16. Parisian Beauties 21.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): Quincy Adams Sawyer 1; very good business and satisfaction. The Chorus Lady 4; splendid co.; good business and pleased.

JACKSON.—ATHENAEUM (H. J. Porter): Lyman Howe's pictures 4, 5 pleased good houses. The Chorus Lady 8. The Prince of To-night 10. The Country Boy 18.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle): Millionaire Tramp 3; better house than co. deserved. Traveling Salesman 16. Private Secretary 27. Girl and Tramp Dec. 9.

JONESVILLE.—NEW THEATRE (N. H. Widger): Messenger Boy 3 pleased fair house. Squaw Man 9. Chorus Lady 15. Graustark 27.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): Eddie Foy in Over the River 4; splendid co.; one of the treats of the season; business good. George Evans' Minstrels 10. Trixie Friganza in The Sweetest Girl in Paris 11.——LYCEUM (C. U. Philley): McFadden's Flats Oct. 29-1; good co.; popular as ever. The Punkin Husker 2-4 pleased fair business. Mayme Gardner in

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The Girl and the Tramp 5-8. Lyman Howe's pictures 10, 11.

MACON.—LOGAN (H. M. Logan): Breckenridge Stock co. Oct. 9-14. Plays: For Humanity's Sake, Theres and Orange Blossoms, Down Where the Cotton Blossoms Grow, The Man and the Girl, and The Political Boss; very good stock co.; good business. The Travelling Salesman 7: fair performance, to good house.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Pictures and vaudeville 6-11 to good business. Acts: Kentucky Trio, Brooks and Jeanette, L. Hayden Bishop, violinist; Frances and co., Beardsley Sisters, Clyde Elliott.

LAMAR.—OPERA HOUSE (W. R. Banks): The Macks, hypnotists, 7-9; good business and performance. Travelling Salesman 16. The Wolf Dec. 4. Two Merry Tramps 30.

HANNIBAL.—PARK (J. B. Price): McFadden's Flats 3 pleased good house. Dante's Inferno pictures 3, 4; good, to good business. Travelling Salesman 8. Martin's U. T. C. 11.

DE SOTO.—JEFFERSON (F. R. Deap): Lincoln J. Carter's Heart of Chicago 11. Yankee Doodle Stock co. 16-18. Stanley Stock co. 20-22.

MEXICO.—GRAND (S. C. Thompson): A White Elephant (local) 2, 3; capacity. The Travelling Salesman 20. Fortune Hunter Dec. 7.

NEBRASKA.

OMAHA.

Montgomery and Stone Drew Good House as Usual—Revival of Jim the Penman.

Montgomery and Stone were seen at the Brandeis in The Old Town 2, 3, playing to good business, and, as usual, pleasing all. Stone's rope specialty was encored again and again. The Red Rose opened a half week's engagement 5 to a well-pleased audience. Marguerite De Voe in the soubrette role had many admirers. The English ballet was good. Manager Burgess promises George Evans's Minstrels 12-14. Wolzer Whiteside 15. The Girl I Love 17, 18.

At the Boyd The Campus made an excellent impression 2-4. The author, Walter De Leon, and "Muggins" Davies leading the fun, are ably supported by a good comedy co, and a bevy of pretty girls. Florence Roberts, Thorlow Bergen, and Theodore Roberts, supported by a good co. in a revival of Jim the Penman 5, 6, gave a strong production of that fine old play, and won the approval of both press and public. Underlined, Sousa's Band 12. Gertrude Hoffmann 20-22.

The usual good business record is being made at the Orpheum, where the attractions for week of 5 are: MacRae and Levering, John Delmore and Olive Adair in Scenes Seen Behind the Scenes, Chick Sales in A Country School Entertainment, Madame Rosen in The Woman Who Knew, Connelly and Webb, Deiro, and the Hoffmanns.

At the Gayety Sam Howe's Love Makers co. is playing to splendid business week of 5. The comedians are good and the girls more than usually attractive. Robinson's Crusoe Girls week of 12.

At the Krug The Yankee Doodle Girl opened a week's engagement 5 to a good house, and the probabilities are that the box-office will be kept busy during the week. The bill was well received. Paris Show Girls week of 12.

At the American the Woodward Stock co., with Eva Lang, have Billy on for week of 5, with The Deserter underlined.

Some two weeks ago the Musical Union of Omaha made a demand on the local theatres that the present scale of prices could only be maintained provided they were willing to guarantee thirty consecutive weeks of uninterrupted employment for the members of the union. This was an easy matter for the Orpheum, Gayety, Krug, and American theatres, but rather hard on the Brandeis and the Boyd, where the time is not all filled. Manager Burgess, of the Brandeis, finally signed the agreement, but as the Boyd has considerable open time the Shuberts have declined to sanction this arrangement, consequently unless a co. brings its own orchestra, there is only a piano accompaniment at this house. With a musical comedy as the attraction the drawback to the performance is obvious.

The last half of the week of 8 brings from three to five thousand school teachers to Omaha, and with their many friends anxious to entertain them and show them the sights of our city, the fact that our two leading theatres are both dark is quite a misfortune, for which, of course, the local managements are not to blame.

J. RINGWALT.

LINCOLN.—OLIVER (T. C. Zehrung): The Campus Oct. 31: fair co. and business. The Rosary 1, 2 pleased fair business. Montgomery and Stone in The Old Town 4 pleased capacity; biggest hit of the season.—ORPHEUM (H. W. Pierong): Opened with strong bill to capacity 6-11, with Hermine Shone and co. in The Little Goddess as headliner.

NORFOLK.—AUDITORIUM (M. W. Jencks): Chanin's Lincoln 2 pleased small business. The Servant in the House 7. Jim the Penman 8.

FREMONT.—LARSEN (W. A. Lowry): The Campus 1 pleased fair business. Roberts, Bergen and Roberts in Jim the Penman 3 pleased large house. Tim Murphy 23.

BEATRICE.—PADDOCK (O. P. Fulton): Wizard of Wiseland 2; good business. Punkin Huskers 9. Lion and Mouse 11.

NEW JERSEY.

JERSEY CITY.

Thais Magrane and Lionel Adams Won Approval—News of the Week.

The Spendthrift was presented at the Majestic 6-11 to fine business, and a real good co. is playing it. Thais Magrane is the woman, and she is an excellent actress. Lionel Adams as the husband is a competent actor. Mattie Ferguson, who plays the part of the rich aunt, is immense. Edwin Holland as Cartwright is very good. The other parts of importance are played by Summer Hard, Allee Kelly, Eleanor Woodruff, and Guy D'Ennery. Mother 13-18. Henrietta Crosman in The Real Thing 20-25.

The Tiger Lilies came to the Bon Ton 6-11 to fine business. Matt Kennedy is the star, and he is a real comedian. Miss New York, Jr., 13-18.

Jersey City Lodge, No. 24 T. M. A., will be the guests of Brooklyn Lodge at a banquet in that city 12.

Pepi, the baboon actor, died at a Hoboken sanitarium 6. Pepi was a member of the co. at the New York Hippodrome.

George Schlemm, formerly treasurer of the Empire Theatre, Hoboken, has been engaged for a similar position at the new Empire Theatre, Newark.

Richard Brenner, who has been advertising agent at the Orpheum Theatre since it first opened, is out.

Valeska Suratt in The Red Rose and Ralph Herz in Dr. De Lage are the latest bookings by Manager Frank E. Henderson for his Majestic Theatre. WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Billy the Kid 3, with Nolan Gane in the title-role, with a fair supporting co. scored the usual success with the upper floors; good business. One of the most attractive vaudeville bills of the season was offered in the Picture Theatre 4. Those who contributed to the fun-making and scored big hits were Lew and Winnie Worth and Rogers, whose mimical work was considerably above the average; crowded house greeted the entertainers. W. O. Wes offers A Girl of the Mountains 14.—ITEMS: Samuel Coon, of the Auditorium staff, was the guest of Manager Herbert Farrar and Mrs. Farrar, of Billy the Kid co., at Camden, N. J., 6.—George Tichenor, of the Auditorium orchestra, has the sympathy of numerous friends in the loss by sudden death of his father 6.—Guy Randolph, of Western theatrical enterprises, was a visitor to this city 5.—Charles Haines, of this town, has purchased from Alburtus Church the Majestic picture and vaudeville house. The same policy will continue under the new management.

J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Presented the old-time favorite of the temperance folks, Ten Nights in a Barroom 6-11 to good attendance and pleased. The Newlyweds 13-18.—OPERA HOUSE (John J. Goetchius): Players offered The Lily 6-11 to fair-sized audiences. The Talk of New York 13-18.—EMPIRE (A. M. Bruezmann): Drew good houses 6-13, with a fine bill headed by Gardiner and Vincent and Monroe and Mack.—MAJESTIC (W. H. Walsh): Continues with vaudeville and pictures to fine houses.—ITEM: Henrietta Browne returned to the cast of The Players this week, after an absence of several weeks, due to an accident. She seems to have fully recovered.

ELIZABETH.—PROCTOR'S (Fred Thompson): Bush Devere Four, singers; Elmore and Raymond, monologues; Sidney Allen and co. in sketch, His Pajamas; Mitchell and Wallace, songs; the Zovarro Sisters, the Crottes Brothers, statuary posing, feats of strength; McGrath and Page, banjo selections; Amerlia Springer's Winning Four, songs; Thomas G. Seabrooke, old-time monologues and songs; Barney Gilmore and co. in Suffragettes Oct. 29-3.—ITEM: Proctor's main theatre in East Jersey Street is being overhauled and redecorated. During the time it is closed patrons will be entertained at the Broad Street Theatre.

UNION HILL.—HUDSON: Appearing Oct. 30-4 were Cliff Gordon, Alethela, the Temple Quartette, Banks-Breasnahe Duo, Russell and Church, Star and Ella Warner, Hall McAllister and co., and the Wheelers; business immense. Business continues good 6-11, and a fine entertainment given by Marvelous Griffith, Julius Hearne and co., Irene Hawley, Gertrude Van Dyke and company, Hugh Floyd, Grant and Jones, Black and Williams, and Captain Nat Ressler and co.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): The Charles K. Champlin and his stock co. 6-11; good business the week of 6. The Confession 14, 15. The Two Orphans 17, 18.—BROAD STREET (Charles Fish): The Forepaugh Stock co. 6-11; good business to see The Chorus Lady. The White Sister 13-18.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (E. M. Hart, res. mgr.): The Balkan Princess 3, 4, featuring Louise Gunning, drew large audiences. The numerous musical numbers were roundly applauded. Holbrook Blinn in The Boss 7, 8 scored a genuine success; his very clever interpretation of the leading role made a strong impression. Maude Fealey rendered excellent support and appeared to have fully recovered from her recent illness. Jules E. Goodman's remarkable play, Mother, 9. The Irish Players 10, 11. Gaby Deslys and the Winter Garden co. 13, 14. He and She, a new play by Rachel Crothers, 15. Over Night 16-18.—EMPIRE (James H. Rhodes, res. mgr.): Columbia Burlesquers 3-4 did an immense business and performance pleased. Big Beauty, headed by Gus Fay, drew largely. Max Spiegel's College Girls 9-11 proved popular and opened to packed house. Ginger Girls 13-15. Rose Sydell 16-18.—GAIETY (Oliver H. Stacy): The Jolly Grass Widows 6-11 presented two entertaining burlesques with James Kearney as chief funmaker; a pleasing olio included The Girl in Pink, De Graff Sisters, and Bernard and Band; packed houses ruled during the engagement.—ITEMS: John T. Jennings, well known and popular in theatrical circles, died here last week after a brief illness; he had been connected with the local houses as advertising agent.—Manager F. F. Proctor has been in town several days looking over his interests in this city.

G. W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): The Witching Hour 3; fair house and satisfaction. Stetson's U. T. C. 4; two large houses. Fritzi Scheff in The Duchess 10. Forty-five Minutes from Broadway 11. Naughty Marietta 17.—MOZART (G. W. Middleton): The Stanford and Western Players in Barriers Burned Away 6-11; more than pleased large business. Emily Smiley scored a big hit as Christine Ludolph, as did Brandon Evans in the role of Dennis Fleet. Beatrice Dauncourt offered some clever character work as Mrs. Fleet. Margaret Field was a captivating Susie Winthrop, and Mabel Reed an adequate Mrs. Bruder. Edward Keane won favor as Mr. Mellen, and Hugh Retlicker, Edward Haverty, and Ernest Sinclair were seen to advantage. The settings were unusually good. A Bachelor's Honeymoon 13-18.—THESPIS HALL: Fraternity of Thespis in Sylvia's Aunt 4; large and delighted house.—ITEMS: Alfred Williams joined Campbell's Metropolitan Stock co.—Edwin R. Stanley has been made business-manager of the Della Pringle-Van Auken Stock co.—Frank R. Tripp, press representative of the Mozart Theatre, is publishing a clever little theatrical weekly called "The Messenger," devoted to the interests of his theatre and its co.—Lucia Carter has become a member of Grace La Rue's co.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Marie Dressler in Tillie's Nightmare 1; two capacity audiences. The fact that Miss Dressler was seen here before in the same piece did not seem to diminish the crowds or enthusiasm, and the supporting co. was bigger and better than ever. Lyman Howe's pictures 2, 3 drew fairly big houses. Our New Minister 4 was seen to good advantage. Mother, matinee and night 7, was well received and made a very favorable impression. Richard Jose 8; medium-sized audiences. Helen Lowell 9 in The Rejuvenation of Aunt Mary. The Man on the Box 10. Holbrook Blinn in The Boss 11. Smart Set 13. Over Night 14, 15. He and She 16.—MOHAWK (Ackerman Gill): Majestics 3-4; good business. College Girls 6-8; capacity. Alta Philips, Kiara Hendrix, Mr. Rogers, and Abe Reynolds are at the head. Big Gayety co. 9-11. Rose Sydell's London Belles 13-15. Ginger Girls 16-18. Painting the Town 20-22.

NAT SAHR.

ROCHESTER.—LYCEUM (M. E. Wolf): Lulu Glaser in Miss Dudelsack scored a big hit Oct. 30-2. Miss Glaser received excellent support from Arthur Clough, Thomas Richards, and Joseph Herbert. Maude Adams in Chanticler drew packed houses 3, 4. Elsie Ferguson in The First Lady of the Land 6-8.—BAKER (F. G. Parry): Let George Do It 30-4; one of the best attractions at popular prices. George P. Murphy in the role of George kept the audience in continual laughter; Iva Irby pleased with her singing; the dancing of the Worthleys was a feature. Cathrine Counties in The White Sister 6-11. Silver Threads 13-15.—CORINTHIAN (F. Strauss): The College Girls, one of the best burlesques on the road, 30-4.—COOK'S (W. Munts): The Broadway Gaiety Girls drew big houses 30-4. The features of the performance were the singing of Emma O'Neill and the comedy of Brown and Bragg.

E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): The Girl of the Golden West drew fair-sized house 2. Balalaika Orchestra returned to good business 4. Over Night amused good-sized audiences 6-8, and served to present both Jane May, sister of Edna May, of this city, and E. L. Duane, a former stage director of the Eastable Stock co. Tambourine and Bones of Syracuse University in Morning Star 13, 14. Holbrook Blinn 15. Helen Lowell 16, 17. Viola Allen 18.—EMPIRE (F. Gage): Lulu Glaser in Miss Dudelsack was mildly amusing, and drew fairly 3, 4. Robert Hilliard in A Fool There Was; repeated former success to audiences of good proportion 6-8. Elsie Ferguson 9-11. Frances Starr 13-15. Guy Bates Post 16-18.—BASTABLE (S. Bastable): Graustark to good business 6-8. Richard J. Jose in Silver Threads 9-11. Daniel Boone 13-15. Smart Set 16-18.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Louise Gunning in The Balkan Princess Oct. 30; box-office receipts broke all records for five years; performance exceptionally good. Little Miss Cut Up 3, 4. May A. Bell Marks 6-11 in repertoire.—KENNEY'S ORPHEUM (S. L. Oswald): Sharpley Theatre co. in repertoire; excellent attendance 30-4.

DON HOLBROOK.

STAPLETON, S. I.—RICHMOND (W. Watson): The Richmond Stock co. gave a clever performance of The Fourth Estate 6-11. As Wheeler Rand, Barton Homer did fine work. Blanche Shirley gave a fine portrayal of the difficult role of Judith Bartelmy and pleased her audience, as did Sophie Allen in the role of Phyllis Nolan. Norman Wendell as Judge Bartelmy gave a praiseworthy performance. Fred Sutton was good as Michael Nolan. Others in the cast were Richard Nesmith, De Witt Newing, Richard Clarke, Douglas Graves, Leonard Lewis, John Wheatherly, Juan Vivisana, and Elizabeth Brock.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Phil Ott Oct. 2-4 pleased good business. The Confession 7. Gamblers 11. Charles K. Champlin Stock co. 13-18 in The Mills of the Gods, Shore Acres, The Crisis, Call of the Wild, The Reformer, Hello, Bill, and The Runaway Wife.—LINDEN HALL (Rufus C. Maltby): Tennessee Jubilee Singers 28 pleased large house. K. of C. Minstrels 30-4 pleased big business.—STATE ARMORY: Victor's Venetian Band 5.—GOSHEN MUSIC HALL: The Hussars 30 pleased large house.

SARATOGA SPRINGS.—BROADWAY (M. E. Haase): Belgarde Stock co. closed a successful week 4. Plays last half: Caprice, or Wife in Name Only, Thorns and Orange Blossoms, A Cowboy's Sweetheart. Our New Minister 8; good co. and production, to fair-sized but pleased audience. United Vaudeville Circuit 9; excellent entertainment, to large and greatly pleased audience. Fiske O'Hara 11. Billy the Kid 15. Phil Ott due 17, 18; has changed date to later on.

JOHNSTOWN.—GRAND (J. A. Coila): Baby Mine Oct. 30 amused a good-sized audience; excellent co. and production. Our New Minister 7; fine co. and performance, to fair business. Mother 8; best of the season; delighted a large audience. Jean Adair in the title-role deserves special mention; rest of the cast excellent. Billy the Kid 10. Phil Ott in The Monarch and the Maid 16. Cyril Scott in A Gentleman of Leisure 23.

GLOVERSVILLE.—DARLING (Will E. Gaut): Henrietta Crosman appeared to excellent advantage in The Real Thing 2, delighting a large audience. Our New Minister 6 pleased fair business at both performances; deserved much better. The Man on the Box 11. Fiske O'Hara 17. The Goose Girl 20. Naughty Marietta 23. Belgrade Stock co. 27-Dec. 2.

ROME.—LYRIC (C. B. Edwards): The Girl in the Taxi 1; good; medium business. Baby Mine 2; excellent, to good house. Edward Waldmann 3, 4. Plays: The Devil and Dr. Jekyll and Mr. Hyde; fair, to light houses, partly due to bad weather. Madame X, with Adelaide French in the leading role, 8; good, to medium attendance.

ONEONTA.—THEATRE (George W. Roberts): Blue Mouse 3; excellent co.; pleased good-sized house. The County Sheriff 7; well received by capacity. Lloyd and Berry in The Messenger Boy and the Actress and Lloyd and Rose 6-8 to good business. Forty-five Minutes from Broadway 9. Phil Ott 13, 14.

WHITE PLAINS.—COURT SQUARE (H. W. Smith): Crescent Stock co. in Secret Service Oct. 30-4 pleased excellent business. At Piney Ridge 13-18.—ITEMS: Eleanor Cleveland, the new leading woman, made an instantaneous hit.—Three matinees per week will be given hereafter.

CORNING.—OPERA HOUSE (H. F. Tutbill): The Witching Hour 2; good business; finished performance. Forty-five Minutes from Broadway 7; good business; well balanced co. Baby Mine 14. Madame X 16. Allen Musical Comedy co. 20-25. Vogel's Minstrels 27. Man on the Box 30.

SODUS.—NEW OPERA HOUSE (Mills Brothers): Town Marshal Oct. 28; big audience; well pleased. Clinton N. Howard, orator, 3; entertained large house. Rosary 17.—ITEM: More money in town than ever before, owing to record fruit crops, and business best in history of house.

OSWEGO.—RICHARDSON (William J. Nicholson): The Girl in the Taxi 2; good co.; deserved better business. Baby Mine 3; very funny and pleased; good audience. At Atlantic City 6-8; very poor; light business. Holbrook Blinn in The Boss 13. Viola Allen 15.

PENN YAN.—SAMPSON (C. H. Simon): Stetson's U. T. C. 3; good business. Baby Mine 7; excellent satisfaction; good business. John Cromwell and Genevieve Cliffe deserve special mention. Madame X 10. Forty-five Minutes from Broadway 13.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Forty-five Minutes from Broadway 3 pleased good house. Old Homestead 4; fine co.; very good business. The Blue Mouse 6; fair audience. K. of C. Minstrels (local) 9, 10.

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TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Richard J. Jose in Silver Threads pleased good house. Helen Lowell 8 in The Rejuvenation of Aunt Mary delighted fair audience. Holbrook Blinn co. in The Boss 9. Mother 10.

PALMYRA.—OPERA HOUSE: Howell-Keith Stock co. 9-11. Plays: Across the Desert; Sunset Mines, The Day of Judgment, Don't Tell My Wife; good co.; fine business. Madame Harriet Labbadie 13.

BINGHAMTON.—STONE OPERA HOUSE (G. S. Hathaway): The Boss 2; enthusiastically received by very large audience. Balalaika Orchestra 3. The Blue Mouse 4. The Monarch and the Maid 6-9.

POUGHKEEPSIE.—COLLINGWOOD: Phil Ott Oct. 26-28 pleased packed house. Laura Nelson Hall in Everywoman 30 pleased big attendance. Old Homestead 31. 1 pleased. Gadski recital 3.

GLENS FALLS.—EMPIRE (E. J. Lynch): Madame X 3; good business and satisfaction. Kirk Brown co. opened in The Liars 6-11; good business. Howe's pictures 15. Billy the Kid 16. Over Night 18.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haits): At the Old Cross Roads Oct. 28 pleased fair business. Forty-five Minutes from Broadway 3; excellent, to good business.

CORTLAND.—THEATRE (Dillon Brothers): Stetson's U. T. C. co. Oct. 30; good co. and business. Old Homestead 3 pleased full house. Forty-five Minutes from Broadway 6. Tennessee Jubilee Singers 8. Phil Ott 9-11.

AUBURN.—JEFFERSON (J. M. Brennan): Graustark 9; fair house. Forty-five Minutes from Broadway 14.——AUDITORIUM (J. N. Ross): Dr. Jekyll and Mr. Hyde 11; light business.

NEWBURGH.—ACADEMY (Fred M. Taylor): Mother 6; good business; pleasing performance. The Confession 8; good business and performance. He and She 15. Over Night 16.

LYONS.—MEMORIAL (Burt C. Ohmann): Metropolitan Ladies' Orchestra 7; fair house. Baby Mine 8; excellent performance and co., to good business. The Rosary 16.

ITHACA.—LYCEUM (C. M. Southwell): Little Miss Cut Up 10, 16. Viola Allen in The Lady of Coventry 17. Naughty Marietta 18. Baby Mine 22.

LOCKPORT.—HODGE OPERA HOUSE (William M. Sterrett): Trip to the Moon 3-4 (amateur), under direction of J. H. Hoffman; good house.

UTICA.—MAJESTIC (Ford S. Anderson): Holbrook Blinn in The Boss 6; good house. Helen Lowell in Aunt Mary 10. Billy the Kid 11.

HERKIMER.—GRAND (Ben Shermer): The County Sheriff 2 pleased big house. Return engagement of the Lynn Stock co. 13-18.

OWEGO.—TIOGA THEATRE (John A. Lane): Forty-five Minutes from Broadway 7; fair house. Madame X 14.

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): The Widow Winnie Wynne 2, 3; light business.

PERRY.—AUDITORIUM (Max Andrews): Baby Mine 10.

NORTH CAROLINA

GREENSBORO.—THEATRE (S. A. Schloss): Excuse Me Oct. 30; excellent attraction; large business. Seven Days 1; excellent co.; large business. Thomas C. Cooke deserves especial mention. The Thief 2; excellent co.; one of the best so far of the season to small business. Thomas Jefferson in Rip Van Winkle 3; large house and good co. Manhattan Grand Opera co. 4; excellent attraction, to large business. Graustark 16.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): May Stewart Oct. 26; good co. and business. White Sister 27 pleased fair business. Thomas Jefferson 30; excellent co.; pleased fair house. The Rosary 1. Met. Concert co. 2. Seven Days 4. Coburn's Minstrels 6. Graustark 7. Met. Opera co. 8-10. Excuse Me 11.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. B. Higgins): The Country Boy Oct. 30; good co.; pleased fair business. Howe's pictures 31 delighted large audience despite bad weather. Beverly 8. The Rosary 7. The Girl from Rector's 9.

CHARLOTTE.—ACADEMY (John L. Crove): Rebecca of Sunnybrook Farm 2, 3. Country Boy 9. Ty Cobb in The College Widow 11. Bohemian Girl 14. Alias Jimmy Valentine 17. Fair Co-Ed 18.

WINSTON-SALEM.—(S. A. Schloss): The Rosary Oct. 28; excellent co.; small but highly pleased audiences. The Thief 30; good co.; business fair. Seven Days 31; small audience.

HENDERSON.—GRAND (E. F. Shaw): Howe's pictures 3 pleased. The Girl from Rector's 4; good, to very good house. The Country Boy 6.

OHIO

CLEVELAND.

Tyrone Power and Constance Collier Well Received—The Sixth Commandment Produced.

Thais, presented by a fine co., with Tyrone Power and Constance Collier in the leading roles, was the attraction at the Euclid Avenue Opera House Oct. 30-4. The scenery and staging were features of the production, and the orchestra rendered the music beautifully. The Pink Lady 6-11.

The Aborn Opera co. opened a week of grand opera at the Colonial 30 by a creditable production of Madame Butterfly. William Hodge in The Man from Home 6-11.

Buster Brown paid his annual visit to the Lyceum 30-4. Salvation Nell 6-11.

The Sixth Commandment, written by R. H. McLaughlin, local newspaper man, was given its first production by the Cleveland Players at the Cleveland Theatre 30-4, and was well received. The Commanding Officer 6-11.

WILLIAM CRASTON.

TOLEDO.

Georgia Olp Made Good Impression—Marie Flynn in Madame Sherry at the Valentine.

William Collier and a fine co. in Take My Advice 3, 4, at the Shubert Auditorium, drew well and pleased. A revival of Pinafore 11, with De Wolf Hopper and Fay Templeton, proved as pleasing as ever. Over Night 13-15. The Boss 17, 18. Everywoman 20.

Polly of the Circus, with clever Georgia Olp as Polly, was at the Lyceum 5-8. Rock of Ages 9-11. Billy B. Van in A Lucky Hoodoo 12-18.

Madame Sherry was the attraction at the Valentine 12-18. Marie Flynn in chief role was all that could be desired and entertained good houses. Robert Hilliard in A Fool There Was 9. James K. Hackett in A Grain of Dust 10, 11.

At the Old Cross Roads 5-11 pleased good business at the American. Esther Williams showed great ability in the role of the Octoroon. The Cowboy and the Thief 12-16.

Capacity houses were at Keith's 4-11 and were well pleased.

A stock co. will occupy the Lyceum in the near future. Some of those who have already signed are Garfield Thompson, Isabel Randolph, Charlotte Townsend, Frederick Kirby, James Boshes, and Charles Carven.

JANE CURTISS.

URBANA.—CLIFFORD (Edward Hullinger): The Three Twins 2 drew good house against strong opposition in the shape of a home street carnival. The play made such a hit that Manager Hullinger is trying to secure a return date. Dorothy Conser, who sings one of the leading roles, is a former Urbana girl, and this was her first appearance as a singer before her home people. She received the greatest welcome and many flowers. The rest of the cast was very fine. Madame Sherry 13.——ITEMS: Mrs. William Conser came from Cincinnati to visit her daughter Dorothy with The Three Twins.—The Big Four Railroad has put in a news depot, where players can find THE MIRROR on sale.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER (W. S. Canning): The Girl in the Taxi 7; good co. and fair business. J. Forbes Robertson in The Passing of the Third Floor Back 8; the most delightful play of years; good house. William Collier in Take My Advice 15.——SCHULTZ (W. S. Canning): The Girl from Alaska 6-8; good business. From Rags to Riches 9-11, with popular Billy Canning in the cast.——ORPHEUM (E. R. Lewis): The Seven Samios Arabs and four other good acts 6-8; good business.——ITEMS: Zanesville people were disappointed that Nuola's co. went "broke" before her appearance in Zanesville; she was booked 9.—'Way Down East, booked for 10, also canceled.

LAURA B. POE.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Get-Rich-Quick Wallingford Oct. 26 made the same decided hit of last season; capacity business. The Bohemian Girl 27, 28; fairly well presented and drew light patronage. Madame Sherry 3. James K. Hackett in The Grain of Dust 6. Imperial Russian Orchestra 16.——COLUMBIA (Sun Amusement Co.): Three Twins 31 pleased fair-sized audience. Pinafore, with Fay Templeton and De Wolf Hopper, 10. Way Down East 11. William Collier 13. Bachelor's Honeymoon 14. Himmelein Stock co. 20-25.——ITEM: This will be the formal opening of the Columbia.

AKRON.—COLONIAL (E. M. Stanley, res. mgr.): Vaudeville, to excellent business; indefinite.——GRAND (C. L. Elsler, res. mgr.): The Little Girl That He Forgot 2-4 pleased very good business. The Isle of Smiles 6-8; large attendance; highly satisfied. The Third Degree 9-11. The Boy Detective 13-15. Thurston the Magician 16-18. The Blue Mouse 20, 21. The Girl in the Taxi 22. Buster Brown 23-25. The Smart Set 27-29. St. Elmo 30-Dec. 2. The Millionaire Kid 4-6. The Rosary 7-9. Fantasma 11-13. The White Sister 14-16.

EAST LIVERPOOL.—CERAMIC (William Tallman): Cowboy and Thief Oct. 17 satisfied good business. Harry Kelly in His Honor the Mayor 21 delighted good house. When a Woman Wills 23 pleased good returns. Isle of Smiles 2. Jeanne Nuola Opera co. 7. Alma 11. Blanche Bates in Nobody's Widow and The Pink Lady underlined.——ITEMS: C. A. Smith, of the Rock Springs Park co., will winter in Arizona.—Joseph Cartwright left for Chicago after spending some time with family here.

YOUNGSTOWN.—GRAND (Joseph E. Shagrin): Graustark 2-4; good co.; good houses. German Theatre co. in Der Stabstrompeter 5; good co.; good house. The Girl of the Golden West 7; very good co.; pleased large audience. Yiddish Theatre co. 8. Buster Brown 9-11. Thurston, the magician, 13-15. William Collier in Take My Advice 16.——PRINCESS (Charles E. Smith): The Telephone Girls, a miniature musical comedy, 6-8 to packed houses.

NEW PHILADELPHIA.—UNION OPERA HOUSE (Moore Circuit): Isle of Smiles 2 smiled pleasantly on a fair-sized audience. Girl in the Taxi 4 pleased good audience. Himmelein's Stock co. 6-11. Buster Brown 14. Alma, Where Do You Live? 15. Rosary 20. Blue Mouse 22. Old Homestead 24. Girl from Rector's 28.

NEWARK.—GILGER (J. E. Cline): The Mac La Porte Stock co. Oct. 30-4 opened to capacity. Plays: Just Plain Mary, Her Lord and Master, and Miss Petticoats. All of a Sudden Peggy, Dorothy Vernon of Haddon Hall, White Princess, and The Girl Patsy; satisfactory week's business.

TIFFIN.—GRAND OPERA HOUSE (J. H. Morcher, res. mgr.): My Cinderella Girl Oct. 24 pleased a good-sized audience. Frederick V. Bowers and Annie Hart making a big hit. The Three Twins 27 to big business and delighted audience. The Chorus Lady 31 to fair business; pleased.

GALION.—CITY OPERA HOUSE (S. E. Riblet): Albert Edmond Wigram, Lecture, "Forty Kinds of Fools," 7. Thelma 13, George R. Stuart, Lecture, "Lop Sided Folks." 14. Sylvester A. Long, Lecture, "Lightning and Toothpicks." 6. Judge Frank P. Saddler, Lecture, "The Criminal in the Making." 7.

ALLIANCE.—COLUMBIA (Nat S. Smith): Daniel Boone on the Trail 2; fair business and satisfaction. Peck's Bad Boy 3; small house; pleased. May La Porte Stock co. opened for week 6 in Just Plain Mary. Pepito Arriolo 14. The Old Homestead 15. The Rosary 22. The Blue Mouse 23.

NELSONVILLE.—STUART'S OPERA HOUSE (S. S. Steenrod): Peck's Bad Boy Oct. 28. Isle of Smiles 31; good co.; fair attendance. His Honor the Mayor, with Harry Kelly, 2; excellent performance to packed house. The Old Homestead, with William Lawrence, 11. The Girl of the U. S. A. 18. Thelma 20.

SALEM.—GRAND (H. P. Kuts, res. mgr.): Girl in the Taxi 3; good co.; fair business. Neal Burns as Bertie Stewart worthy of mention. Isle of Smiles 10. Alma, Where Do You Live? 13. The Wife Decides 14. Old Homestead 16. Howe's pictures 20.

COSHOCTON.—SIXTH STREET THEATRE (Al. Norrington): The Three Twins 7 pleased packed house. The Girl in the Taxi 9; fair co.; topheavy house. Buster Brown 13. The Old Homestead 14.

DEFIANCE.—CITIZEN'S OPERA HOUSE (R. W. Wortman): Bachelor's Honeymoon 2; fair co. and business. Camille 9. Madame Sherry 18. Goddess of Liberty Dec. 5. Buster Brown 19.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Honeymoon Girl 9, Isle of Smiles 10. Thelma 13. Old Homestead 15, 16. Bachelor's Honeymoon 24. Cowboy's Honor 27.

HAMILTON.—SMITH'S (Tom A. Smith): Madame Sherry, with Flo Irwin, Marie Flynn, and Oscar Figman, Oct. 29; good business and performance. The Third Degree 5. The Rosary 12.

KENTON.—GRAND (A. B. Watterman): The Chorus Lady Oct. 28; fair house; excellent co. The Girl He Forgot 30; poor business. Quincy Adams Sawyer 6; good co. and business.

WARREN.—OPERA HOUSE (John J. Murray): Salvation Nell Oct. 29; good house. Girl in the Taxi 30; fair house; good co. Peck's Bad Boy 5; good business.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Three Twins 6; very enjoyable performance, to crowded house. The Girl in the Taxi 8.

CIRCLEVILLE.—GRAND (Walker Baughman): Madame Sherry 15.

OKLAHOMA.

M'ALESTER.—BUSBY (Ralph H. Busby): Al. H. Wilson Oct. 31. Nat Goodwin in The Captain 2 pleased large house. Tim Murphy in The New Code 4. Common Law Marriage 9. Black Patti 16. Jolly Bachelors 17. Smart Set 18. Wolf 21.

SHAWNEE.—BECKER (B. B. Brundage): Al. H. Wilson in A German Prince 3 pleased good business. Missouri Girl 11. Smart Set 14.

DURANT.—THEATRE (George Harrison): Al. H. Wilson in A German Prince Oct. 30; good co.; pleased; S. R. O.

OREGON.

PORTLAND.

Mizzy Hajos in The Spring Maid Well Received—Many Fine Attractions for Near Future.

Mizzi Hajos in The Spring Maid at the Heilig Oct. 29 captivated all who saw here and drew big audiences. There is a rumor afloat to the effect that she will soon marry a well-known manager. Grace Van Studdiford in The Paradise of Mahomet 5-8. Country Boy 9-11. H. B. Warner in Alias Jimmy Valentine 12-14. Sheehan Opera co. 16-18.

The White Sister was at the Baker 4 and did fair business. Billy Clifford in The Girl, the Man and the Game 8-11. When Knighthood Was in Flower 12-17, with Checkers to follow.

The new $100,000 Pantages Theatre, with a seating capacity of 1,400, opens Nov. 30.

JOHN F. LOGAN.

SALEM.—GRAND (L. F. Waters): Bright Eyes Oct. 27; S. R. O.; excellent co. Harry Corson Clarke in His Absent Son 28 cancelled. In Old Kentucky 30 pleased full house. Alias Jimmy Valentine 11. Y. M. C. A. Course 14. The Girl from the Golden West 18. Third Degree 20. When Knighthood Was in Flower 27. Laurence D'Orsay 28.

MEDFORD.—OPERA HOUSE (Walter McCollum): Harry Corson Clark in His Absent Boy Oct. 24; fair co. and house. The Traveling Salesman 25; fair co.; good house. Bright Eyes 29. In Old Kentucky 1. Country Boy 7. Alias Jimmy Valentine 10. Don't Lie to Your Wife 28. Lombardi Opera 30.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC (Phil Levy, res. mgr.): The Lady Buccaneers (burlesque) to good business 2, with matinee; the comedy situations were clever throughout and the organization first-class in every respect. Ty Cobb in The College Widow 3; the intense interest manifested in local politics was responsible for the slim attendance, although those present were given a treat; the baseball star played the part of Billy Bolton, a halfback, in a very acceptable manner and scored; the cast was excellent and were applauded liberally. The Deep Purple 4 to fair-sized houses at both performances; Ada Dwyer acted the leading feminine role in a manner that thoroughly merited the frequent and sincere applause. The Girl in the Taxi 8, with matinee; business ordinary; this was the third production of this very engaging comedy sensation in this city and the presentation was on a par with the preceding ones. The Queen of the Follies Bergere (burlesque) 9, with matinee. Going Some at Conway (local) 10. Little Boy Blue 11, with matinee.——ITEMS: A fire of unknown origin almost completely destroyed the new hotel of Walter Polger, this city. Several performers playing at the Orpheum lost their belongings. The hotel was popular as a rendezvous for theatrical people and will be rebuilt as soon as the loss is adjusted.—Manager C. G. Keeney, of the Hippodrome, has engaged the Philharmonic Orchestra for the remainder of the season. This is the first playhouse to come to terms with the Musicians' Union since the strike was inaugurated.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Deep Purple 3 pleased large audience. The Lady Buccaneers 4 gave satisfaction to fair returns. A Bunch of Keys 6, with James B. Mackie entertained a fair house. Queens of the Follies Bergere 8, with Raymond Montgomery and Healey Sisters, pleased a fair gathering. Henry W. Savage's co. in Little Boy Blue 9 with Otis Harlan, Gertrude Bryan, Maude Odell, Katheryn Stevenson, and a strong co. delighted a large audience. The James Boys in Missouri (picture) 10, 11. Dante's Inferno pictures 13-15. Fritzi Scheff in The Duchess 23.——ITEMS: At the new Colonial Theatre here 4 a truss 67 feet long, weighing 7 tons, fell from third story to the street, tearing down telegraph, telephone and trolley wires, but no one was injured. A trolley car just passed a few moments before the crash.—H. B. Griffith, manager of Rocky Springs Park Theatre, who with his wife left 6 for a four months' tour of the South, following the route of the Gliddon tourists, was taken violently ill at Hagerstown, Md., and returned here 9.—George Sutton, formerly of this city, who is in the east of the Little Boy Blue co., was entertained by relatives here 9.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Holbrook Blinn in The Boss 3, 4; strong co.; delighted excellent houses. The Gamblers 6, 7; one of the strongest cos. of the season, to excellent business; deserved packed houses. The Witching Hour 8; co. and business excellent. The Girl in the Taxi 10. The Seal of Confession (local) 14. The Girl of the Golden West 16. Lyman Howe's pictures 17, 18, with matinee.——POLI (J. H. Docking): The best bill of the season 6-11, with May Tully and co. in The Battle Cry of Freedom; scored big; capacity houses.——COLUMBIA (G. Nelson Teets): The Pacemakers 6-11; co. and business excellent. Mae Yuir and Charles J. Burkhart were featured and made good. Virgil, the Golden Girl, in her Oriental pastimes merits special mention. For week 13: Eddie Collins, with his Whirl of Mirth, and Alsician Mystery.——NEW ACADEMY (H. M. Smith): A very good bill 6-11, with Alfred the Great, a chimpansee by nature and a man by training, made a big hit. Dew and Le Van, John Andrews, J. W. Cooper, Clark and Spears, and a number of other acts to capacity business.

ALLENTOWN.—LYRIC (N. E. Worman): The Lady Buccaneers Burlesque co. drew two fair houses 3; the musical absurdity in two acts, entitled A Million for a Nose, was the bill and pleased. Hi Henry's Minstrels 4, matinee and night, to fair business; elaborate first-part and pleasing entertainment. After the evening performance the co. disbanded; light patronage since the opening of the season was given as the cause. Jesse James (motion pictures) 6, 7 drew satisfactory business. Alias Jimmy Valentine drew good-sized audience; Edmund Elton in the title-role gave an excellent impersonation and was well supported by Margaret Dunn, H. D. Crosby, and Sam Hines; the other characters are in capable hands. Nan Engelton's Stock co. 13-15. The Darlings of Paris Burlesque 17. The County Sheriff 18.

HANOVER.—NEW OPERA HOUSE (J. Clair Siagle): Billy the Kid Oct. 23 pleased topheavy house. The Girl Who Wasn't 25; featuring Hal Johnson; greatly enjoyed by fair-sized audiences. London Gayety Girls failed to appear 4. Bunch of Keys 8. The Confession 23. The Witching Hour 24. A Pair of Country Kids 28. His Honor the Mayor 29. Woman's College Glee Club of Frederick, Md., 30. Beauty Spot Dec. 1.——ITEM: Richard Barnits has succeeded Earl Bechtel as stage-manager at this house, and is meeting with much favorable comment from the local management, as well as the visiting cos.

WILKES-BARRE.—GRAND (D. M. Cauffman): The Deep Purple Oct. 31; good house. The Confession 2-4 pleased large houses. The Gamblers 6, 9; excellent co. and business. The Witching Hour 10, 11. Savage's production of Girl of the Golden West 17. Lyman Howe's pictures 24, 25. Marie Dressler in Tillie's Nightmare 30.——LUZERNE (Leon Ferrandini): The Whirl of Mirth 6-11 pleased good business. The Cozy Corner Girls 13-18. The Merry Maidens 20-25. The Lady Buccaneers 27-Dec. 2. The Avenue Girls 4-9. The Darlings from Paris 11-16.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Mlle. Jeanne Nuola and co. in Carmela 2; good attraction, to fair business. Leslie Carter in Two Women 3; fair attraction and business. Vogel's Minstrels 4; good attraction and business. Forbes Robertson in Passing of Third Floor Back 6; magnificent performance, to capacity. Queens of Follies Bergere (Election Day) 8; fine performances, to big business. The

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Wife Decides 9. Barriers Burned Away 8. When a Woman Wills 10. Stetson's U. T. C. 11. The Girl of the Golden West (Savage's) 13. The Girl in the Taxi 14.

M'KEESPORT.—WHITE'S NEW THEATRE (Fred E. Johnson): Jeanne Nuola and Italian co. in Carmela 3; small house. Alma, Where Do You Live? 4 pleased nice house. Keith Stock co. in His Last Dollar opened to big business 6-11. Other plays: The Vinegar Buyer, Mam'selle, The Peddler, Shore Acres, and The Truth. Let George Do It 13, 14. The Girl in the Taxi 15. Peck's Bad Boy 16. U. T. C. 17. Della Clarke in Introduce Me.——ITEM: The stage hands are out on a strike, and, although inconvenienced for a few days, Manager Johnson will eventually win out.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Girl in the Taxi Oct. 23; good co. and business. Lewis-Lessington Musical co. 26-28; fair, to fair business. Chauncey-Keiffer co. in Charlotte Temple 30; entire house sold out. Plays for balance of week: Sapho, St. Elmo, Anna Karenina, Soldier of the Empire, East Lynne, Boss of the Ranch, The Providers; co. very good. Harry Kelly in His Honor the Mayor 10. Three Twins 20. Fellows Singers 22. Central Lyceum Bureau 27. Richard Jose 28. The Wolf 30.

HARRISBURG.—MAJESTIC (N. C. Mirick): The All-Star Russian Imperial Ballet, with full orchestra, was a strong attraction 2; the house was well filled. The orchestra was a revelation. Forbes Robertson in The Passing of the Third Floor Back 3; with the original co.; attendance very good. The College Widow 4, in which Ty Cobb was featured; very good business. The Girl in the Taxi 7; good co. and attendance; a whirlwind of merriment. May Irwin 10.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Murray-Mackey co. Oct. 30-4; good co.; pleased small business. Plays last half: Carolina, Sapho, White Eyes, and Cinderella. Buster Brown 6; very good co.; pleased fair business. The Wolf 7; very good co.; pleasd very good business. Peck's Bad Boy 9. The Blue Mouse 15.——ITEM: Mrs. Mack, wife of our manager, is recovering rapidly, and will soon leave the Spencer Hospital.

BEAVER FALLS.—LYCEUM (Samuel Hanauer): The Girl in the Taxi 1 pleased fair audience. When a Woman Wills 4; poor attraction. Alma, Where Do You Live? 7; made a big hit; excellent business. Three Twins 10; big advance sale. The Old Homestead 16. Lyman H. Howe 18. Cato Keith Stock co. 20-25.——ITEM: The Chauncey-Keiffer Stock co., which played here during the entire Summer, booked Dec. 4-9.

PITTSTON.—BROAD STREET (H. J. Sinclair): The Wife Decides Oct. 30; enjoyed by fair house. Jane Wheatley made great hit; frequent curtain calls. The Cash Girl 31 canceled. The Confession 1; excellent co.; large house. Clifford Dempsey deserves special mention; numerous curtain calls and audience remained seated until last word of play. Introduce Me 3; excellent co.; small house; play should be a success. Dante's Inferno pictures 9-11.

WASHINGTON.—NIXON (D. Leo Dennison): Chicago Stock co. Oct. 30-4 drew good business entire week and pleased in The Sham, The Climbers, Our New Minister, The Spoilers, Strongheart, Governor and the Boss, Enemy to the King, Straight Road, Angel of the Trail, Genius and the Model, Girl in the Taxi 17.

POTTSVILLE.—ACADEMY (Charles Haussman): Deep Purple 6; canceled. Helen Grayce Stock co. in Arizona, Squaw Man, Charley's Aunt, Beverly of Graustark, Jane Eyre, Gentleman from Mississippi, Three Weeks, Romeo and Juliet, and Wildfire 13-18; co. good, and Helen Grayce is very popular here.

LEBANON.—ACADEMY (George Spang): Mrs. Carter in Two Women 1 pleased large house. The Wife Decides 2; good co.; small house. Hi Henry's Minstrels 3 pleased big business. Whiteside-Strauss co. 6-11.——ORPHEUM (M. Knapp): Vaudeville Oct. 29-4; good bills and business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): The Gamblers 3; small but very enthusiastic audience; co. good. The Girl in the Taxi 6; small but appreciative audience; co. well balanced. Stetson's U. T. C. 7; good business and pleased. Thomas H. Shea 13-15.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): A Pair of Kids 2 pleased small audience; numerous curtain calls. The Girl in the Taxi 11. The Witching Hour 15. Madame X 21. Murray and Mackey Stock co. 27-2.

TARENTUM.—NIXON (C. N. Reed): When a Woman Wills 1 failed to please small house. His Honor the Mayor 7. Three Twins 11. Keith Stock co. 13-18. The Wolf 21. The Old Homestead 24. Vicar Berger. Lecture. 25. Chauncey-Keiffer Stock co. 27-2.

LATROBE.—SHOWALTER (W. A. Showalter): Alma, Where Do You Live? 1; good co. and business; pleased. Vogel's Minstrels 3 pleased fair business. Barriers Burned Away 7. Stetson's U. T. C. 13. Peck's Bad Boy 17. The Rosary 29.

WARREN.—LIBRARY (F. R. Scott): The Girl in the Taxi Oct. 26; good business. Tempest and Sunshine 27, with matinee; fair houses. The Wolf 1; moderate sized house. Dudley Buck Concert co. 2; large attendance. The Turning Point 7. Blue Mouse 9.

CHAMBERSBURG.—NEW THEATRE (Frank A. Shinabrook): The Girl Who Wasn't Oct. 27; fair co.; good business. The McEntree-Evison co. in The Merchant of Venice, Hamlet, and Julius Caesar 7, 8; good co., to large houses. Along the Kennebec 9; good business.

HONESDALE.—LYRIC (B. H. Dettrieb): The Confession 6; good co. and business. Witching Hour 9. Forty-five Minutes from Broadway 17. Hi Henry's Minstrels 20. Dunbars 24. Madame X 27.

POTTSTOWN.—GRAND (W. H. Gracey): Belles of Avenue A Oct. 28; fair house and co. Myrkle-Harder co. in The Great John Ganton, Salomy Jane, Awakening of David, and A Southern Gentleman 30-4; big business.

SHARON.—GRAND (G. B. Swartz): Chicago Stock co. in Sham, Governor and Boss, Our New Minister, Straight Road, Strongheart, Fourth Estate, The Spoilers, and Angel of the Trail 6-11; opened to S. R. O. The Wolf 13.

OIL CITY.—THEATRE (George W. Lowder): The Wolf 3; fair; moderate house. Old Homestead 8; fine co.; deserved far better business. Blue Mouse 18. U. T. C. 20. Dockstader's Minstrels are underlined.

SHAMOKIN.—GRAND (J. J. Quirk): The Wife Decides 1 pleased fair-sized audience. Two Country Kids 3; fair business. The Gamblers 4; excellent satisfaction to fair business.

PUNXSATAWNEY.—JEFFERSON (P. L. Guthrie): Harry Kelly in His Honor the Mayor 8.——ITEM: The Turning Point closed here 1, after six weeks of poor business; co. good.

NEW CASTLE.—OPERA HOUSE (C. W. Lawford): Gamblers Oct. 28; fair business. Salvation Nell 1; good co.; poor business. Buster Brown 7. The Wolf 8. Alma 9.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): La Rue Brothers' Minstrels Oct. 28; excellent performance; good business. The Witching Hour 4. Madame X 17.

HAZLETON.—GRAND (P. D. Outch): Helen Grayce Stock co. 6-11.——ITEM: The Viola Barrett Stock co. disbanded here; said to be due to disappearance of Manager Fauz.

ROCHESTER.—MAJESTIC (Pollack and Arnold): The Girl in the Taxi 2. Alma, Where Do You Live? 6.

BRADFORD.—THEATRE (Jay North): The Wolf 2. The Blue Mouse 11. Silver Threads 16.

ASHLAND.—TEMPLE (James Thompson): Della Clark in Introduce Me 8; excellent co.; fair business. The County Sheriff 15.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Wolf 9. The Blue Mouse 16. The Girl from Rector's 21.

WEST CHESTER.—OPERA HOUSE (J. F. Small): A Pair of Country Kids 17.

RHODE ISLAND.

PROVIDENCE.

The Irish Players Made Good Record Here—Fiske O'Hara Won Instant Favor

Under the direction of Lady Gregory the Irish Players from the Abbey Theatre, Dublin, presented ten plays during their short engagement at the Opera House Oct. 30-1. Both the repertoire and the cast are well selected, and their work created a most favorable impression. Everywoman 6-11. Margaret Illington in Kindling 13-18.

The Round Up at the Empire 30-4 was large and adequately selected. Elsie Janis in The Slim Princess 6-8. Pinafore 9-11. Elsie Ferguson in The First Lady of the Land 13-18.

Seldom, if ever, has Fiske O'Hara been seen to better advantage than in his production of Love's Young Dream, which was at the Imperial 30-4, where his fine voice and pleasing appearance won him instant favor. The Smart Set 6-11. Our New Minister 13-18.

The annual memorial service of Providence Lodge, No. 10, Theatrical Mechanical Association was held at the Casino afternoon 5. Past President Herbert B. Caffrey delivered the eulogy, and Rev. Hiram Vrooman gave the principal address.

The pupils of Lisle Leigh's School of Acting presented four one-act plays at Keith's Hall 31. The affair was the first of a series of informal rehearsals, which will take place during the Winter.

Foster Lardner, assistant manager of Keith's, was quietly married during the week, 30-4. Congratulations are from a long list of friends throughout the city.

Alice Lazar, playing with The Honeymoon Girls at the Westminster, was taken ill while on the stage 15. The performance was continued without her, however, under difficulty.

H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. in The Battle 6-11; fair business. Lillian Lee Anderson played Margaret Lawrence well. Hasie Burgess was very good as Jennie Moran. E. A. Turner made good as John J. Hazzleton. Norman Foster as Moran, a Socialist, was good; Henry Grady as Phillip Ames. Howard Benton were both good in their respective parts. Sam Mylie as Joe Caffrey was good. Joe Thayer as the reporter was good; Bill was stared well by Director Landie. In Missouri 13-18.

WOONSOCKET.—BIJOU (George A. Haley): Bijou Stock co. in The White Sister 6-11; business good; play well mounted; the principal parts were well portrayed by Miss Hallack, M. Britton, M. Whiteman, and M. Kirke. The Clansman 13-18.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Beauty Spot 11. The Gamblers 14.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Creatore's Band 2 pleased large house. Around the Clock 3; amusing to full house. The White Sister 4; very good, to paying business. Rebecca of Sunnybrook Farm 8, 9; excellent, to two large houses. The Rosary 11. Ty Cobb in College Widow 14. The Country Boy 17. Alias Jimmy Valentine 18.

NEWBERRY.—CITY OPERA HOUSE (J. R. Scurry): The Girl in the Taxi Oct. 26; good co. and business. The White Sister 3; strong co.; poor business. Coburn's Minstrels 11. The Girl from Rector's 18. The Fair Co-Ed 24.——UNDER CANVAS: California Frank's Wild West 28; good, to fair business. Johnny Jones Carnival co. 13-18.

CHARLESTON.—ACADEMY (Charles B. Matthews): Frederick the Great Oct. 31 failed to make an impression. Excuse Me 2 pleased full house. Creatore's Band 6; two fine concerts; deserved better patronage. Lillian Rhoades in The White Sister 7 pleased fair business. Seven Days 10.

GREENVILLE.—GRAND (B. T. Whitmire): Seven Days 7; one of the best attractions of the season; good business. Coburn's Minstrels 8; fair house; unusually bad weather. The Girl and the Tramp 16. The Firing Line 18. Ty Cobb in The College Widow 20. The Girl from Rector's 21.

FLORENCE.—AUDITORIUM (J. M. O'Dowd): U. S. Marine Band 1; very good, to fair business. Creatore's Band 4; excellent, to poor business. The White Sister 6; very good, to good business. The Rosary 9.

SPARTANBURG.—HARRIS (J. T. Harris): Girl in the Taxi Oct. 24. U. S. Marine Band 26 pleased. May Stuart 27. The White Sister 30. The Rosary 3. Seven Days 6.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): U. T. C. Oct. 29; first-class co. and business. The Punkin Husker 1; fair co. and business. Hans Hanson 8 pleased good house. The Girl I Love 8. The Servant in the House 12. Florence and Leslie Roberts 15 in Jim the Penman.

WATERTOWN.—GRAND (H. C. Obershaw): At Sunrise 4; co. and business fair. The Chase-Lister co. 9-11.

TENNESSEE.

CHATTANOOGA.—ALBERT (C. W. Rex): Jefferson De Angelis Oct. 30 pleased fair business. Chocolate Soldier 31, 1; fair house. Mutt and Jeff 2. Eva Tanguay in Little Miss Fix-It 6, 7.——BIJOU (C. A. Rex): Dante's Inferno pictures 30-4. Hanlon's Fantasma 6-11.

BRISTOL.—HARMELING THEATRE (Lawrence O. Caldwell): Girl from Rector's Oct. 31; good co. and business. Jolly John Larkins 8 failed to appear. Thomas Jefferson in Rip Van Winkle 10. Manhattan Opera co. 22-25. Graustark 30. Al. Wilson Dec. 9.

TEXAS.

DALLAS.

Tim Murphy Drew Well in Spite of Counter Attraction—The Third Degree Pleased.

Beginning a three nights' engagement, Nat Goodwin appeared before a splendid house Oct. 17 in The Capitan. It was well received. Mr. Goodwin was ably backed in the person of A. S. Hull in both The Capitan and When We Were Twenty-one. The counter attraction of the great State Fair, now in progress, had little appreciable effect upon the attendance of the four performances.

Lew Dockstader and his minstrels occupied the boards for one night 20, and gave their usual satisfaction to the large audience that greeted them. Neil O'Brien, prominently mentioned in the cast, also came in for a good share of appreciation and applause. Saturday night only, The Red Rose.

The week of 26-30 was pleasingly filled, starting in with Tim Murphy and a capable co. in a delightful comedy, well portrayed to very good audiences in spite of the counter attraction of the great State Fair. Miss Nobody from Starland 27, gave a surprise that was delightful as it was unexpected—a most tuneful opera with good and unusual comedy and splendidly sung in both the leading roles as well as chorus. The Third Degree 30 was capably acted to an interested audience. Miss Lord being very acceptable in the lead.

Sousa and his musical aggregation was enthusiastically received 1, and George Evans in his minstrel plays two nights 3, 4, closing the week.

L. LEE PANGRES.

CORSICANA.—MERCHANTS' OPERA HOUSE (W. E. Herman): Nat Goodwin Oct. 19; excellent performance; good business. Tim Murphy 21; fair house; pleased. Miss Nobody from Starland 22; biggest house of season; best musical comedy here in years. George Evans's Minstrels 24; fair house. On the Bridge at Midnight 4; fair co. and business.

WICHITA FALLS.—WICHITA (J. B. Marlow): The Wolf 4 pleased good houses. Tim Murphy 7. When a Woman Wills 9. The Common Law 14. Madame Sherry 20. Alma, Where Do You Live? 23. Two Merry Tramps 27. Albert Taylor 28, 29.

VICTORIA.—HAUSCHILD OPERA HOUSE (H. J. Hauschild): Down in Dixie Minstrels Oct. 25; topheavy house. The Thief 26; well received; large and appreciative audience. Final Settlement 30; poor business.

WACO.—AUDITORIUM (Aaron Laskin): Miss Nobody from Starland Oct. 23; excellent performance, to big house. Tim Murphy in The Poor Rich 24; good, to fair house.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Al. H. Wilson in A German Prince 7; big business; well pleased. De Armond Sisters 13-18.

PLATONIA.—NEW OPERA HOUSE (C. P. Johnson): Final Settlement 2; good co.; fair business; bad weather.

SHERMAN.—OPERA HOUSE (A. B. Saul): Sousa's Band 2; good business.

UTAH.

SALT LAKE CITY.

Baby Mine Well Presented at the Colonial—Aurania Ellerbeck Again Heard From.

At the Colonial Baby Mine was presented Oct. 29-4 by a well balanced co. to houses fair to good. Audiences well pleased; in fact, this is the best laughing play since Charley's Aunt. Jane Carlton, Marjorie Cortland, and Helena Modjeska Rapoert were each capable and pretty, and wore their gowns well. Clinton Preston, Earle Mitchell, and A. G. Carleton were all satisfactory. Owing to the illness of May Barton the part of Magzie was hurriedly taken by a clever little Salt Lake girl, of whom I have heretofore spoken and who has done several clever bits with the Garrick co.—Aurania Ellerbeck. Her make-up and handling of the part were so good that even her own friends did not know of the change on the programme. Gertrude Hoffman Russian Ballet 6, 10; advanced prices.

An article covering the opening of the new Empress Theatre will be found elsewhere in THE MIRROR.

At the Casino Charles B. Hutchins, Banjo Johnson, and Brown and Williams have drawn good business.

At Mehesy's Theatre the pictures of David Copperfield have attracted large and interested audiences.

The Salt Lake Theatre has been dark week of 29, with prospects of brightness 9-11, when Pearl Sindelar lights it up with The Girl in the Taxi.

C. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (H. S. Hatch): Baby Mine Oct. 28 delighted good house; excellent offering. Ethier-Moore co. 30-1; fair co. and very poor houses. Girl in the Taxi 8. Golden Girl 17. Virginian 27.

VERMONT.

BARRE.—OPERA HOUSE (John E. Hoban, res. mgr.): Naughty Marietta Oct. 27 pleased S. R. O. Cat and the Fiddle 1, with Harry Watson, who made hit. Goose Girl 7 pleased fair house.——ITEM: Manager Hoban has arranged with the railroad for a theatre train between here and Montpelier, which has no theatre at present.

BENNINGTON.—OPERA HOUSE (Charles O. Wood): Baby Mine Oct. 26. Madame X 2; fine co.; good business. Adelaide French as the leading woman especially starred, though the competence of the entire cast ends pronounced. The Cat and the Fiddle 8.

BELLOWS FALLS.—OPERA HOUSE (Fox and Eaton): Goose Girl 2 pleased good house. Cat and the Fiddle 8.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): Missouri Girl 9.

A SPECIAL MEETING OF THE

ACTORS' FUND OF AMERICA

To be held at The Lyceum Theatre, New York City, on TUESDAY, DECEMBER 12th, 1911, at 2 p.m. for the purpose of voting on and adopting amendments to the By-Laws. All members of the profession who are members of the Fund are requested to attend.

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VIRGINIA.

PETERSBURG.—ACADEMY (M. L. Rothmer): The Firing Line Oct. 26; small house; pleased. Peck's Bad Boy 30; small house. Fair Co-Ed 1 delighted small house. Girl from Rector's 3 pleased small house. Bohemian Girl 7; best of satisfaction; full house. The Thief 10. Daniel Boone 17. Bunch of Keys 22.

DANVILLE.—MAJESTIC (W. S. Harney): Excuse Me Oct. 28; good co. and business. Seven Days 30. The Thief 31. The Girl and the Tramp 3. Thomas Jefferson in Rip Van Winkle 6.

WASHINGTON.

SPOKANE.

Kate Putnam, Carlton King and Jessie Stoner Heard From—Stock Company's Offerings.

Mother, with Kate Putnam in the name part, played to fair business at the Auditorium Oct. 30-1. The Golden Girl, featuring Carlton King and Jessie Stoner, 2, 3. The Flirting Princess, with Harry Bulger, 4-6.

Del S. Lawrence Players scored in A Texas Steer at the American 29-4. At the End of the Trail 5-12.

Mlle. Christine La Barraque, of Seattle, who was featured on the Keith circuit as The Girl with the Green Veil, has been engaged for some recitals at the National Apple Show, Nov. 23-30.

Philolithean Society, one of the girls' literary organizations at Whitman College, Walla Walla, Wash., will stage a play called The Troubles of Jenkins. Leading parts will be taken by Elsie and Edith Wilson, of Spokane.

Charles W. York, manager of the Auditorium, has ordered a new curtain for the house, and will replace the pictures of players who were in their prime twenty years ago with portraits of men and women who lead the stage to-day.

The Enakoos Uproar co. will present its musical comedy, entitled Big Bill and King Apple, at the National Apple Show here the night of Nov. 27. The Meidlesome Club, composed of 100 voices, will join the chorus. Lew S. Hurtig has been engaged to stage the production. More than two hundred and fifty men and one woman will take part. W. S. McCREA.

SEATTLE.

Joseph Sheehan and Gladys Caldwell at the Moore—This Week's Bills.

At the Metropolitan Lagourgue's Band gave its first concert, matinee, Oct. 29, before a small house. The programme was well rendered. Helen Low showed her skill as a vocalist with good effect and won considerable applause.

The second "Wuxtra" of the Seattle Press Club was a great success and there was no lack of enthusiasm. The offering was The Stolen Story 1; 2. A good array of local talent appeared in the cast. Ismay Darrach was thoroughly at home in the role of Frances Cunningham. Grace D. Orth as Miss Daros interpreted the part with skill and cleverness. The booklet that was issued for the occasion is a work of art. Return engagement of The Spring Maid 5-7.

The Sheehan English Opera co. at the Moore delighted audiences averaging good business in the repetition of The Love Tales of Hoffmann 29-31; 2-4, with Joseph P. Sheehan in the title part, who showed skill and ability. Gladys Caldwell in the roles of Olympia and Antonia was unqualified praise. Marion Walker, Anabel Taritan, Francis J. Tyler, Charles Swickard and other talent contributed to the success of the presentations. The same co. appeared in Il Trovatore 1, matinee 1, which was presented in an excellent manner. Mother 5-11.

The Third Degree 29-4 at the Seattle was presented by a capable co. in a realistic manner before audiences ranging from small to large. Franklyn Gale as Annie Jeffries gave an excellent interpretation. Nell Burrett was strong and effective as Cantalo Clinton, and all the other characters were exceptionally well delineated. The wholesome truths embodied in the play were driven home with force and effect. In the cast were Minnie Radcliffe, Grace Gilman, Raymond Whitaker, Harry Forsman, Kenneth Stuart and others. Max Dill in The Rich Mr. Hoggenheimer 5-11.

At the Lois Barriere Burned Away 29-4 played to audiences averaging fair business. Myrtle Vane and Bert Hadley appeared in the leads. In the cast were Rhea Mitchell, Clara Beyers, Eva Marie French, Carl Stockdale and others. Thorns and Orange Blossoms 5-11.

BENJAMIN P. MESSERVEY.

TACOMA.

Sam Bernard Lost No Time in Making Friends Here—Max Dill Makes Them Laugh.

The Artist Course, under the management of Bernice E. Newell, opened Oct. 18 with Hames and Gegoras to a large audience which filled the Tacoma. The Flirting Princess 20, 21. Sam Bernard was never in Tacoma until he appeared with a good co. in He Came from Milwaukee 27, 28. He was immediately listed with prime favorites. This was a great production, winning on every score. Anna Wheaton can set more to the square inch than many of more years and greater fame. Louise Mink as Constance sang and acted most acceptably. The costumes and stage effects were attractive. The Third Degree 29. very well presented to light attendance. The White Sister 27. The Rich Mr. Hoggenheimer 28, 29, with Max Dill making German fun, is being well played; patronage fair. FRANK R. COLE.

ELLENSBURG.—THEATRE (H. S. Dupree): The Love Tales of Hoffman Oct. 28; good house; fairly well received. Flirting Princess 30; fair house; great success.

EVERETT.—THEATRE (L. S. Dupree): Flirting Princess Oct. 27; good co.; fair house. The Girl, the Man and the Game 29.

WEST VIRGINIA.

WHEELING.—COURT (Charles A. Feiner): His Honor the Mayor 4, with Harry Kelly; only fair business. Forbes Robertson 7; A Bill of Divorcement 8. The Girl of the Golden West 9. The Old Homestead 9-11. William Collier 17. Girl in the Taxi 18.—APOLLO (H. W. Rogers): The Immortalist Girls 6-11; good business.—ITEM: Madame Nuala and Russian Dancers, with forty-two people, stranded here.

CHARLESTON.—BURLEW (N. S. Purdy): Mary Emerson Stock co. Oct. 22-28 pleased good business. Plays: Will o' the Wisp, Lady Frederick, The Power Behind the Throne, Queen of Madrid, A Streak of Yellow, The Making of a Maddelena. Bohemian Girl 31; good productions and business. The Old Homestead 5, 9.

FAIRMONT.—OPERA HOUSE (Will Deehen): Isle of Smiles Oct. 28; good attraction and good house. His Honor the Mayor 29 pleased good house. Bohemian Girl 2. Concert 3. The Old Homestead 4. Dante's Inferno 6, 7. Way Down East 8. Rowe's pictures 11.

PARKERSBURG.—AUDITORIUM (W. R. Kennedy): The Aborn Opera co. in The Bohemian Girl 1; splendid attraction; good business. Old Homestead 7. Way Down East 9. Mary Emerson and co. 13-15.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Mildred and Rosclere 6 pleased small audience. Thomas Jefferson in Rip Van Winkle 9. The Four Pickerts Stock co. 13-16.

WESTON.—CAMDEN OPERA HOUSE (Guy P. Gross): The Old Homestead 6; excellent co.; small business. Let George Do It 15.

WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Cowboy Girl Oct. 30, failed to appear or cancel. Fortune Hunter 12. Frank Monroe co. 13. Heart Breakers 17. Scott's Band 20.—ITEM: Manager Stoddard is to increase amateur attractions which fail to have booking contracts, and intends to follow up such cases.

LA CROSSE.—THEATRE (Gass and Wehlan): The Gamblers Oct. 28 pleased fair house. The Girl I Love 27; light business. Miller Minstrels (local) 30, 31; packed houses. Sunny Side of Broadway 1; small house. Henry Miller in The Havoc 3; well-pleased audience. The Girl and the Tramp 5; good business.

JANESVILLE.—GRAND (Peter L. Myers): Fannie Bloomfield-Zeisler Piano Recital Oct. 31; fair house. Deep Purple 3; excellent co.; large house. Boston Ladies' Symphony Orchestra 5. Merry Mary 7. Paid in Full 11. Law Dockstader 15.

OSHKOSH.—GRAND (J. B. Williams): The Elks' Minstrels (local) Oct. 30, 31; crowded houses; good performances. Belle Barchus Comedy co. 5 played Way Out West to good house. Get-Rich-Quick Wallingford 7. The Girl of My Dreams 9.

SUPERIOR.—GRAND (F. J. Buckley): Checkers Oct. 28; fair business. George Damerel in Heart Breakers 1; good house. Hottest Coon in Dixie 5. The Gamblers 8. Cow and the Moon 11, 12. Howe's travel pictures 21. George Sidney in Busy Izzy 18.

WYOMING.

EAU CLAIRE.—OPERA HOUSE (G. D. Moon): The Heart Breakers 1 filled the house. Ruth Peebles (Mrs. Ivar Anderson), of this city, certainly did not disappoint her friends. The entire cast was unusually fine. The Girl of My Dreams 5; good business and attraction good. Aborn Opera co. 11. Madame Sherry 12.—ITEM: The Orpheum, of this city, has passed to the ownership of the New Majestic Theatre Co., of La Crosse. Ed. Dowling will remain as local manager. The change will give this theatre the same vaudeville attractions as appear at the Majestic at La Crosse on the regular Orpheum Circuit.

RACINE.—THEATRE (R. M. Andress): Monte Carlo Girls 4; very good burlesque and drew a large audience. Deep Purple 4; splendid co.; drew nice audience. Three Weeks 5 canceled. The Fortune Hunter 8; fine co. and play; drew heavily against inclement weather. The Girl of My Dreams 11. Get-Rich-Quick Wallingford 12.—ITEM: The new Bate Theatre is going up rapidly, but it is not possible to complete it in December as scheduled.

APPLETON.—THEATRE (E. L. Goldberg): Arthur Shattuck 2; Artists' Recital pleased large audience. The Sunny Side of Broadway 5; fair house. Get-Rich-Quick Wallingford 6; greatly enjoyed by packed house. The Girl of My Dreams 7. Howe's Travelogues 8. The Fortune Hunter 10. The Travelling Salesman 13. The Heart Breakers 14.—ITEM: The Sunny Side of Broadway co. disbanded here 6.

LARAMIE.—OPERA HOUSE (H. E. Root): Roberts, Bergen and Roberts in Jim the Penman Oct. 30; excellent co.; good business. Girl in the Taxi 19.—ITEMS: The new K. of P. house opened 30.—The New Princess was closed by sheriff, and will be sold to highest bidder 11. House seemed to be doing good business and had low expenses.

CHEYENNE.—CAPITOL AVENUE (Walter J. Bradley): Roberts, Bergen and Roberts in Jim the Penman Oct. 31; excellent, to small business. The Virginian 1 pleased fair house. Montgomery and Stone in The Old Town 15. Gertrude Hoffmann 18. Tim Murphy 20. The Red Rose 25. The Rosary 30.

BELOIT.—WILSON'S OPERA HOUSE (B. H. Wilson): The Rector Girls Oct. 31 to big house. Frank Winnitager in A German Gentleman 2; fair house. The Coburn Players gave Macbeth 4 delightfully to small business. The McCarthy-Pierce co. commenced a week's engagement 7 to big house.

CANADA.

MONTREAL.

Grand Opera at His Majesty's—Aborn Opera Company Pleased Good Business.

The grand opera season opened at His Majesty's 6, with a performance of Puccini's Manon Lescaut, to a large and brilliant audience. The opera, which is almost a novelty on this side of the Atlantic, proved a musical and dramatic treat. Madame Ferrabini, who was such a favorite here last season, scored in the title-role, and Sig. Colombini made a fine Des Grieux. The orchestra was conducted by Sig. Jacchia, last season's leader. Faust was given 7, with Madame Alda as Marguerite and M. Huberty as Mephisto; both scored. M. Dalial gave a good impersonation of Faust, but was suffering from the effects of an illness from which he had only recently recovered. M. Hasselmans conducted. The staging and mounting were adequate and the orchestra exceptionally fine.

The spectacular production of The Bohemian Girl by the Aborn Opera co. did good business at the Princess. Herbert Waterous, Joseph Florian, Harold Blake, and Helen Campbell appeared in the leading roles, and a capable ballet and Hassan's troupe of Arab acrobats added to the strength of the programme. The Gamblers 13-15.

Charles Leonard Fletcher and co. in His Nerve were the feature of the bill at the Orpheum; the sketch is a clever one. The Princess Rajah does a Cleopatra dance, which is common place and suggestive, and an Arabian chair dance, which is unique in its way. George D. Rosa and co. do an act which is exceedingly silly, but provoked laughter. Lillian Ashley is mediocre. The College Trio are acceptable. The Amoss Sisters do a neat acrobatic act. Watson and Little and Swor and Mack are other items.

Repentir is the bill at the National.

Dixon's Biz Revievy is at the Royal, featuring Frankie Heath and Harry Levan. It is a clean, bright offering, exceptionally well staged and costumed, and the olio is above the average.

Jacobs and Bertrand, the Rice Sisters, and School Days are the vaudeville features at the Lyric.

The Francais has a good bill of vaudeville and pictures. W. A. TREMAYNE.

TORONTO.

The Lady of Coventry Met Prompt Approval—Louis Mann Surpassed Last Season's Success.

Viola Allen at the Royal Alexandra in Louis N. Parker's Lady of Coventry 6-11 appeared in the role of the countess, which entirely suited her. An excellent supporting co. included Jane Ferrell, Charles Waldron, and Charles Hanbury. Florence Webber in Naughty Marietta 13-18.

The comedian who can cause us to smile at the mention of his name alone is the finished artist, and such a one is Louis Mann, who arrived at the Princess in Elevating a Husband 6-11, in which he surpassed his success of last season in The Cheater. A capital co. appeared with him which included William L. Gibson, Charles Walton, Jessie Carle, Emily Ann Wellman, and Mrs. Holcombe. The Bohemian Girl 13-18.

DATES AHEAD

(Received too late for classification.)

AT SUNRISE (Co. B: Darrell H. Lyall): Alvord, Minn., 17, Larchwood 18, Rock Rapids, Ia., 20, Garretson, S. Dak., 22, Canton 23, Inwood 24, Hawarden, Ia., 25.

BLUE MOUSE (E. J. Carpenter): Akron, O., 20, 21, New Philadelphia 22, Alliance 23, Youngstown 24, 25.

BROADWAY STOCK (Bartley McCullom): Lawrence, Mass., Nov. 6—indefinite.

BROWN, GILMOR (F. A. Brown): El Dorado, Kan., 20, Augusta 21, Douglas 22.

CASEY JONES (Neff and Pennington): Meade, Kan., 15, Fowler 16, Dodge City 17, Pratt 18, Belpre 20, Kingsley 21, Garfield 22, Pawnee Rock 23, Hoisington 24, Ellinwood 25.

CAT AND THE FIDDLE (Chas. A. Sellon): Manchester, N. H., 15, Nashua 16, Concord 17, Rochland, Me., 20, Lewiston 21, Augusta 22, Skowhegan 23, Waterville 24, Bangor 25.

CHICAGO STOCK (Charles H. Rossman): Canton, O., 13-18, Bradford, Pa., 20-25.

CLARKE, DELLA (J. F. Sullivan): Bridgeport, Conn., 14, 15, New Haven 16, 17, New Britain 18.

COWBOY GIRL (Jack Hoskins): Mechanicsburg, O., 15, St. Marys 16, Ottawa 17, Lima 18, Kenton 20, Lorain 22.

COWBOY'S HONOR: Shawnee, O., 15, Murray 16, Athens 17, Glouster 18.

DE ARMOND SISTERS' STOCK (Wm. N. Smith): Clarksville, Tex., 20-22, New Boston 23-25.

DUNN, EMMA: Albany, N. Y., 15, Springfield, Mass., 20, 21.

LEWIS, DAVE (Rowland and Clifford): Vallejo, Cal., 19, Petaluma 20, Santa Rosa 21, Napa 22, Woodland 23, Marysville 24, Chico 25.

OLE PETERSON (C. S. Primrose): Attica, Ind., 16, Williamsport 17, West Lebanon 18.

PAID IN FULL (C. S. Primrose): Oshkosh, Wis., 19, Marinette 20.

RIGHT PRINCESS, THE: Chicago, Ill., Nov. 20—indefinite.

SHANNON STOCK (Harry Shannon): Madison, Ind., 13-18, Aurora 20-25.

SILVER THREADS (Richard J. Jose): Bradford, Pa., 15, Jamestown, N. Y., 17, Erie, Pa., 18, Warren 20, Oil City 21, Meadville 22, New Castle 23, Greensburg 24, Johnstown 25.

STEWART MAY (J. E. Cline): Orlando, Fla., 15, Bartow 16, Lakeland 17, St. Petersburg 20, Tampa 21, Ocala 22, Gainesville 24.

TEMPEST AND SUNSHINE (Woods and Chalker): Coleman, Tex., 20, San Angelo 21, Sweetwater 22, Colorado 23, Big Springs 24, Pecos 25.

TRAITOR, THE: New Orleans, La., 12-18, Atlanta, Ga., 20-25.

WHITESIDE-STRAUSS (W. H. Strauss): Waynesboro, Pa., 13-18, Martinsburg, W. Va., 20-25.

WIFE DECIDES, THE (Donald Wallace): New York city Nov 12—indefinite.

Thurston, the magician, delighted both old and young at the Grand with his clever variations of the magic art. His greatest successes were the vanishing piano player, auto rider and Indian rope trick, which were as mystifying as they were entertaining. Cathrine Countiss in The White Sister 13-18.

At Shea's everything was pleasing and all were pleased. Walter Kelly as the judge was the brightest spot. Nonette, the Gypsy violinist, has been heard before at Shea's, but her reception increases on each return. As a violinist she is most appealing. The Hold-Up was a thrilling sketch. Salerno, juggler, was good, and the Kaufmann Bicyclists were as active as ever. The Robert De Mont Trio are clever, as are Corcoran and Dixon, blackface comedians.

Harry Lauder, with a well balanced vaudeville support, appeared at Massey Hall 2, 4. His reception was as cordial as ever, and his old Scottish selections proved to have retained their old time charm. E. CHESTER IRONSIDE.

LONDON, ONT.—GRAND (John R. Minhinnick): Harry Lauder and co. 2; drew S. R. O. at advanced prices and pleased. The White Squaw 4; two performances, to light business. Grace George in Just to Get Married 6; good performance and attendance, though the house would probably have been filled but for the death that afternoon of Senator Sir John Carling, a lifelong resident of this city, which caused the cancellation of a number of box parties and the return of many tickets at the last moment. Andreeff's Imperial Russian Balalaika Orchestra 7; gave a most enjoyable performance to a small but thoroughly appreciative audience. The Girl from Rector's 8; fair performance, to light attendance. Naughty Marietta 9. Madame Harriet Labadie, dramatic reader, under auspices of Victorian Order of Nurses, 10. Thamara de Swirsky, the Russian dancer, 11. Viola Allen in The Lady of Coventry 13. Ethel Barrymore in The Witness for the Defense 14.

VICTORIA, B. C.—THEATRE (C. Dunham): Sam Bernard in He Came from Milwaukee Oct. 10 pleased capacity. Girl in the Taxi 12. Emma Eames 13. Bright Eyes 16, 17; excellent co. and business. White Sister 25. Ladies' Welsh Choir 26. Third Degree 27; good co.; pleased fair house. Grace Van Studdiford in Paradise of Mahomet 30; excellent co.; pleased capacity. Max Dill in The Rich Mr. Hoggenheimer 31; good co.; fair house. Billy Clifford 1; good co.; pleased capacity. Joseph Sheehan in Love Tales of Hoffmann 3. Anna Day in When Knighthood Was in Flower 8. Mother 14. Country Boy 15, 16. Spring Maid 20, 21.

WINNIPEG, MAN.—WALKER (C. P. Walker): Earl of Pawtucket Oct. 23-28 pleased big business. Fortune Hunter 30-4. Nordica 15.—WINNIPEG (W. B. Lawrence): Permanent Players in The Great Divide 23-28 pleased capacity. Polly of the Circus 30-4.—ITEM: GRAND: Permanent Players, with Virginia Dunean in lead, in At Cripple Creek 30-4; good co. and business.—ITEM: The City Band is attracting S. R. O. every Sunday night at the Walker.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE PACIFIC (Stair and Havlin): St. Joseph, Mo., 13-15, Des Moines, Ia., 16, 17, Milwaukee, Wis., 19-25.

ADAMS, MAUDE (Charles Frohman): New Haven, Conn., 14, 15, Waterbury 16, Hartford 17, 18, Boston, Mass., 20-Dec. 2.

ANGLIN, MARGARET (Liebler and Co.): New York city Oct. 2—indefinite.

ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.

AS TOLD IN THE HILLS (Alex. Story): Blazing City, Neb., 15, Shelby 16, York 17.

AT SUNRISE (Co. A: Darrell H. Lyall): Adrian, Minn., 15, Worthington 16, Windom 17, St. James 18, Jackson 20, Estherville, Ia., 21, Elmore, Minn., 22, Fairmont 23, Mapleton 24, Albert Lea 25.

AT THE MERCY OF TIBERIUS (Glaser and Stair): Norfolk, Va., 13-18, Richmond 20-25.

AT THE OLD CROSS ROADS (Arthur C. Alston): Cincinnati, O., 12-18, St. Louis, Mo., 19-25.

BABY MINE (No. 1: Wm. A. Brady, Ltd.): Philadelphia, Pa., Oct. 23-Dec. 2.

BABY MINE (No. 2: Wm. A. Brady, Ltd.): Vincennes, Ind., 15, Henderson, Ky., 16, Owensboro 17, Evansville, Ind., 18, Paducah, Ky., 20, Cairo, Ill., 21, Mt. Vernon 22, Centralia 23, Effingham 24, Robinson 25.

BABY MINE (No. 3: Wm. A. Brady, Ltd.): Denver, Colo., 12-18, Ft. Collins 20, Cheyenne, Wyo., 21, No. Platte, Neb., 22, Lincoln 23, Norwalk 24, Sioux City, Ia., 25.

BABY MINE (No. 4: Wm. A. Brady, Ltd.): Cortland, N. Y., 15, Norwich 16, Oneonta 17, Binghamton 18, Owego 20, Towanda, Pa., 21, Ithaca, N. Y., 22, Elmira 23, Hornell 24, Jamestown 25.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Urbana, O., 15, Upper Sandusky 16, Nevada 17, Sandusky 18, Shelby 20, Loudonville 21, Massillon 22, Carrollton 23, Uhrichsville 24, Newcomerstown 25, Gloucster 26.

BARRYMORE, ETHEL (Charles Frohman): Hamilton, Can., 15, Toronto 16-18, Buffalo, N. Y., 20-22, Rochester 23, 24, Utica 25.

BATES, BLANCHE (David Belasco): Washington, D. C., 13-18, Philadelphia, Pa., 20-Dec. 2.

BEAUTY AND THE BANKER (Halton Powell): Nashville, Tenn., 13-18, Memphis 19-25.

BEN-HUR (Klaw and Erlanger): Boston, Mass., Nov. 2—indefinite.

BEVERLY (Eastern: A. G. Delamater): Savannah, Ga., 13-18, Columbia, S. C., 20, Charlotte 21, Spartanburg 22, Salisbury 23, Lawrenceville, Va., 24, Newport News 25.

BEVERLY (Southern: A. G. Delamater): Rutherfordton, N. C., 15, Rock Hill, S. C., 16, Lancaster 17, Clinton 18, Union 20, Chester 21, Camden 22, Darlington 23, Florence 24.

BEYOND THE DIVIDE: Baltimore, Md., 13-18.

BILLY THE KID (Herbert Farrar): Saratoga Springs, N. Y., 15, Glens Falls 16, Schenectady 17, 18.

BLINN, HOLBROOK (Wm. A. Brady): Syracuse, N. Y., 15, Rochester 16, Toledo, O., 17, 18.

BLUE BIRD (Liebler and Co.): Boston, Mass., Oct. 23-Nov. 25.

BLUE MOUSE (E. J. Carpenter): Meadville, Pa., 15, Greenville 16, Franklin 17, Oil City 18.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.

BOY DETECTIVE: Akron, O., 13-15, Columbus 16-18.

BREWSTER'S MILLIONS (Al. Rich): Terre Haute, Ind., 16, Paris, Ill., 17, Vincennes, Ind., 18, St. Louis, Mo., 19-25, East St. Louis, Ill., 26.

BROWN, GILMORE (Frank A. Brown): Abilene, Kan., 15, Marion 17, Florence 18.

BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 16—indefinite.

BURKE, BILLIE (Charles Frohman): New York city Oct. 9—indefinite.

CARTER, MRS. LESLIE (John Cort): Little Rock, Ark., 15, Hot Springs 16, Pine Bluff 17, Shreveport, La., 18, Houston, Tex., 20, 21, Galveston 22, Austin 23, San Antonio 24, 25.

CHECKERS (Moxon and De Mille): No. Yakima, Wash., 15, Ellensburg 16, Olympia 17, Aberdeen 18, Seattle 19-25.

CHERRY, CHARLES (Daniel Frohman): Baltimore, Md., 13-18, Brooklyn, N. Y., 20-25.

CHORUS LADY (A. J. Arlesworth): Santa Barbara, Cal., 15, Oxnard 16, San Diego 17, 18, Ocean Park 19, Pasadena 20, Riverside 21, Redlands 22, San Bernardino 23, Yuma, Ariz., 24, Phoenix 25, 26.

CHORUS LADY (Southern: J. E. Earle): Columbus, Ga., 15, Americus 16, Cordele 17, Albany 18, Jacksonville, Fla., 20, 21.

COBURN PLAYERS (J. M. Goodstadt): Dubuque, Ia., 14, 15, Clinton 16, Davenport 17, 18, Iowa City 20, Cedar Rapids 21, Grinnell 22, Marshalltown 23, Lincoln, Neb., 24, 25.

COLLIER, WILLIAM (Messrs. Shubert): Columbus, O., 14, 15.

COMMUTERS, THE (Henry B. Harris): Stockton, Cal., 15, San Jose 16, Sacramento 17, Marysville 18, Red Bluff 19, Medford, Ore., 20, Eugene 21, Salem 22, Portland 23-25, Everett, Wash., 26.

CONCERT, THE (David Belasco): Chicago, Ill., Oct. 16-Nov. 18, St. Louis, Mo., 19-25.

COUNTISS, CATHRINE (Stair and Havlin): Toronto, Can., 13-15, Cleveland, O., 20-25.

COUNTRY BOY (Co. A: Henry B. Harris): South Bend, Ind., 15, Milwaukee, Wis., 16-18, Columbus, O., 20, 21, Dayton 22, Springfield 23, Indianapolis, Ind., 24, 25.

COUNTRY BOY (Co. B: Henry B. Harris): Victoria, B. C., 15, 16, Nanaimo 17, Westminster 18, Seattle, Wash., 20-25, Aberdeen 26.

COUNTRY BOY (Co. C: Henry B. Harris): Abbeville, S. C., 15, Chester 16, Columbia 17, Sumter 18, Florence 20, Darlington 21, Orangeburg 22, Augusta, Ga., 23, Milledgeville 24, Cedartown 25.

COUNTY SHERIFF (Eastern: O. E. Wee): Ashland, Pa., 15, Pittston 16, Easton 17, Allentown 18, Fremont 20, Tower City 21, Williamstown 22, Lykens 23, Carlisle 24, Lancaster 25.

COUNTY SHERIFF (Western: O. E. Wee): Waveland, Ind., 15, Lebanon 17, Anderson 18, Milner 20, Greensburg 21, Richmond 22, Knightstown 23, Alexandria 24, Muncie 25.

COWBOY AND THE TRIFF (Rowland and Gaskill): Toledo, O., 12-18.

COWBOY GIRL (Eastern: Jack Hoskins): Lima, O., 17, Ottawa 18.

COWBOY GIRL (Northern: H. H. Whittier): Wilmington, O., 16, Bainbridge 17, Greenfield 18.

CROSMAN, HENRIETTA (Maurice Campbell): Brooklyn, N. Y., 13-18.

DANIEL BOONE ON THE TRAIL (Central: L. L. Harris): Syracuse, N. Y., 13-15, Rochester 16-18, Boston, Mass., 20-25.

DANIEL BOONE ON THE TRAIL (Eastern: R. H. Howe): Luray, Va., 15, Farmville 16, Petersburg 17, Newport News 18.

DAWN OF A TO-MORROW: Akron, O., 13-18, Grand Rapids, Mich., 19-25.

DEEP PURPLE (Liebler and Co.): Battle Creek, Mich., 15, Goshen, Ind., 16, Logansport 17, Danville, Ill., 18, Bloomington 20, Peoria 21, Galesburg 22, Rock Island 23, Davenport, Ia., 24.

D'ORSAY, LAWRENCE (John Cort): Seattle, Wash., 12-18, Tacoma 19, 20, Olympia 21, Aberdeen 22, Centralia 23, Kelso 24, Astoria, Ore., 25, Portland 26.
DODGE, SANFORD (E. A. Johnson): Trenton, Can., 15, Cobourg 16, Brantford 18.
DOBO, MARIE (Charles Frohman): Cleveland, O., 13-18, Chicago, Ill., 20-25.
DRAMA PLAYERS (Messrs. Shubert): New York city Nov. 6—indefinite.
DREW, JOHN (Charles Frohman): New York city Sept. 4-Dec. 2.
ELI AND JANE (Harry Green): Gilmore City, Ia., 15, Lohrville 16, Ogden 17, Coon Rapids 18, Audubon 20, Manilla 21, Logan 22, Dunlap 23, Ute 24, Anthon 25.
ELLIOTT, GERTRUDE (Liebler and Co.): St. Louis, Mo., 13-18.
EVERYWOMAN (Eastern: Henry W. Savage): Boston, Mass., Nov. 13—indefinite.
EVERYWOMAN (Western: Henry W. Savage): Chicago, Ill., Oct. 16—indefinite.
EXCUSE ME (Eastern: Henry W. Savage): Philadelphia, Pa., Oct. 23-Nov. 18, Newark, N. J., 20-25.
EXCUSE ME (Southern: Henry W. Savage): Nashville, Tenn., 15, 16, Decatur 17, Chattanooga 18, Birmingham, Ala., 20, 21, Montgomery 22, Meridian, Miss., 23, Mobile, Ala., 24, 25.
EXCUSE ME (Western: Henry W. Savage): Chicago, Ill., Oct. 22—indefinite.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): New York city Nov. 14—indefinite.
FAVERSHAM, WILLIAM (Frank Wilstach): Grand Rapids, Mich., 15, Ann Arbor 17.
FERGUSON, ELSIE (Henry B. Harris): Providence, R. I., 13-18, Baltimore, Md., 20-25.
FIRING LINE (A. G. Delamater): Monroe, N. C., 15, Yorkville 16, Statesville 17, Asheville 18, Gaffney, S. C., 20, Concord, N. C., 21, Charlotte 22, Rockhill, S. C., 23, Union 24, Anderson 25.
FISKE, MRS. (Harrison Grey Fiske): Peoria, Ill., 15, Springfield 16, Champaign 17, Lafayette, Ind., 18, Louisville, Ky., 20-22, Indianapolis, Ind., 23, Akron, O., 24, Dunkirk, N. Y., 25.
FORTUNE HUNTER (Cohan and Harris): Pittsburgh, Pa., 13-18.
FORTUNE HUNTER (Cohan and Harris): Great Falls, Mont., 14, 15, Helena 16, Missoula 17, Wallace, Ida., 18.
FORTUNE HUNTER (Cohan and Harris): Freeport, Ill., 15, Dixon 16, Morrison 17, Sterling 18.
GAMBLERS, THE (Original: Authors' Producing Co.): Montreal, Can., 13-18, Toronto 20-25.
GAMBLERS, THE (Eastern: Authors' Producing Co.): New Bedford, Mass., 15, Brockton 16, Lawrence 17, 18, Haverhill 20, Salem 21, 22, Athol 23, Worcester 24, 25.
GAMBLERS, THE (Western: Authors' Producing Co.): Winnipeg, Can., 14-18, Jamestown, N. Dak., 20, Billings, Mont., 22, Helena 23, Great Falls 24, Butte 25.
GAMBLERS, THE (Southern: Authors' Producing Co.): Memphis, Tenn., 15, 16, Little Rock, Ark., 17, 18, Texarkana 20, Shreveport, La., 21, Lake Charles 22, Beaumont, Tex., 23, Galveston 24, Houston 25, 26.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GEORGE, GRACE (Wm. A. Brady): St. John, Can., 14-16.
GERMAN GENTLEMAN (Wm. Stanford): Sheboygan, Wis., 15, Grand Rapids 16, Marshfield 17, Athens 18, Wausau 20, 21, Antigo 22, Rhinelander 23.
GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Aurora, Ill., 15, Joliet 16, Rockford 17, Dubuque, Ia., 18.
GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Boston, Mass., Sept. 25—indefinite.
GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Pensacola, Fla., 15, Mobile, Ala., 17, 18.
GILMORE, PAUL (Paul Gilmore, Inc.): Liverpool, Can., 15, Yarmouth 16, Halifax 22-24.
GIRL AND THE TRAMP: Kansas City, Mo., 12-18.
GIRL AND THE TRAMP (Co. D: E. C. Rockwell): Philadelphia, Pa., 13-18, Chester 20, Dover, Del., 21, Cambridge, Md., 22.
GIRL FROM RECTOR'S (Max Plohn): Darlington, S. C., 15, Sumter 16, Orangeburg 17, Newberry 18, Abbeville 20, Greenville 21, Spartanburg 22, Gaffney 23, Asheville, N. C., 24, Charlotte 25.
GIRL IN THE TAXI (A. H. Woods): Detroit, Mich., 13-18.
GIRL OF THE MOUNTAINS (O. E. Wee): Doylestown, Pa., 15, Pottstown 16, Reading 17, Shamokin 18, Pottsville 20, Milton 21, Northumberland 22, Ashland 23, Selinsgrove 24, Lewistown 25.
GIRL OF THE STREETS: Philadelphia, Pa., 13-18.
GOOSE GIRL (Central: Baker and Castle): Granville, N. Y., 15, Greenwich 16, Cohoes 17, Utica 18, Gloversville 20, Amsterdam 21, Little Falls 22, Geneva 23, Owego 24, Elmira 25.
GOOSE GIRL (Eastern: Baker and Castle): Birmingham, Ala., 13-18, New Orleans, La., 19-25.
GRAHAM, OSCAR (Oscar Graham): Plainview, Tex., 15, 16, Tulia 17, Canyon 18, Clovis, N. Mex., 20, 21.
GRAUSTARK (Eastern: Baker and Castle): Grand Rapids, Mich., 12-15, South Bend, Ind., 16-18, Dowagiac 20, Jackson 21, Tecumseh 22, Morenci 23, Charlotte 24, Lansing 25, Bay City 26.
GRAUSTARK (Southern: Baker and Castle): Graham, N. C., 15, Greensboro 16, Winston-Salem 17, Danville, Va., 18, Martinsville 20, Bedford City 21, Lexington 22, Christianburg 23, Pulaski City 24, Bluefield, W. Va., 25.
HACKETT, JAMES K. (J. K. Hackett): Rockford, Ill., 15.
HACKETT, NORMAN (Stair and Havlin): Chicago, Ill., 5-18, Indianapolis, Ind., 20-25.
HANS HANNON (Louis Reis): Hamburg, Ia., 15, Tecumseh, Neb., 17, Pawnee City 18.
HAVOC, THE (C. Guy Caufman): Sussex, Can., 15, St. John 16-18, Fredericton 20, Houlton, Me., 21, Bangor 22.
HAWTREY, WILLIAM (A. G. Delamater): La Salle, Ill., 15, Aurora 16, Joliet 17, Jackson, Mich., 20, Lansing 21, Ann Arbor 22, Flint 23, Saginaw 24, Bay City 25.
HEART OF CHICAGO (W. D. Emerson): St. Louis, Mo., 12-18, Kansas City 19-25.
HILLIARD, ROBERT (Klaw and Erlanger): St. Louis, Mo., 12-18.
HODGE, WILLIAM (Liebler and Co.): Detroit, Mich., 13-25.
HOUSE NEXT DOOR (Schiller Amusement Co.): Minneapolis, Minn., 12-18, Chicago, Ill., 19-25.
HUMAN HEARTS (Southern: C. R. Reno): Garden, Ark., 15, Texarkana, Tex., 16, Naples 20, Sulphur Springs 21, Greenville 22, Dallas 23.
ILLINGTON, MARGARET (Edw. J. Bowes): Providence, R. I., 13-18.
INDIANA FOLKS (Eastern: Perry's): Central City, Ia., 15, Wyoming 16, Lisbon 17, Lost Nation 18.
INDIANA FOLKS (Western: Perry's): Dows, Ia., 15, Bode 16, Humboldt 17, Rolfe 18.
IN WYOMING: Louisville, Ky., 12-18.
IRISH PLAYERS (Liebler and Co.): Washington, D. C., 13-18, New York city 20—indefinite.
IRWIN, MAY (Liebler and Co.): Pittsburgh, Pa., 13-18.
JEFFERSON, THOMAS: Birmingham, Ala., 15, Decatur 16.
LEIGH, BERT: Lake City, Fla., 15, Monticello 16, Tallahassee 17, Bainbridge, Ga., 18, Albany 20, Eufaula 21, Dawson 22, Columbus 23, Tuskegee, Ala., 24, Montgomery 25.
LENA RIVERS (Southern: A. J. McCollum): Williamsville, Ill., 15, Coulterville 16, Percy 17, Ava 18, Mascoutah 19, Dahlgren 20, McLeansboro 21, Carmi 22, Harrisburg 23, Benton 24, Murphysboro 25, New Athens 26.
LIGHT ETERNAL (Stair and Havlin): Peoria, Ill., 12-15, Bloomington 16-18, Alton 19, Terre Haute, Ind., 20-22, Evansville 23-25.
LION AND THE MOUSE (Northern: United Play Co.): Grand Island, Neb., 15, Kearney 16, Holdrege 17, McCook 18, Norton, Kan., 20, Smith Center 22, Downs 23, Osborn 24, Stockton 25.
LION AND THE MOUSE (Southern: United Play Co.): Mart, Tex., 15, Waxahatchie 16, Greenville 17, Sulphur Springs 18, Denison 20, Sherman 21, Bonham 22, Paris 23, Clarksville 24, Texarkana 25, Shreveport, La., 26.
McINTYRE, FRANK (Henry B. Harris): Boston, Mass., 6-18, Philadelphia, Pa., 20-Dec. 2.
MADAME X: Susquehanna, Pa., 15, Corning, N. Y., 16, Wellsboro, Pa., 17, Lock Haven 18.
MADAME X (Henry W. Savage): Brooklyn, N. Y., 6-18, Montreal, Can., 20-25.
MALLORY, CLIFTON (D. H. Cook): Stroudsburg, Pa., 15, Reading 16.
MANN, LOUIS (Werba and Luescher): Buffalo, N. Y., 13-15.
MANTELL, ROBERT (Wm. A. Brady): Atlanta, Ga., 13-15, New Orleans, La., 19-25.
MASON, JOHN (Messrs. Shubert): Chicago, Ill., 13-25.
MASTER OF THE HOUSE (A. H. Woods and H. H. Frazee): Chicago, Ill., 5-18.
MELVILLE, ROSE (J. E. Sterling): Salt Lake City, U., 12-15, Ogden 16, Winnemucca, Nev., 17, Reno 18, Sacramento, Cal., 19, 20, San Jose 21, 22, Oakland 23-25.
MILLION, THE (Henry W. Savage): New York city Oct. 24—indefinite.
MISSOURI GIRL (Central: Norton and Jones): Sayre, Okla., 15, Thomas 16.
MISSOURI GIRL (Eastern: Norton and Edwards): St. Albans, Vt., 15, Woodbury 16, Barre 17, Burlington 18, Vergennes 20, Bristol 21, Rutland 22, Poultney 23, Granville, N. Y., 24, Ft. Henry 27.
MISSOURI GIRL (Western: Norton and Rith): Redlands, Cal., 15, San Bernardino 16, Pomona 17, Bakersfield 19, Taft 20, Maricopa 21, Tulare 22, Exeter 23, Porterville 24, Lemoore 25, Coalinga 26.
MONG, WILLIAM V. (Rowland and Gaskell): Winnemucca, Nev., 15, Salt Lake City, U., 16-18, Ogden 19, Provo 20, Grand Junction, Colo., 22, Leadville 23, Pueblo 24, Colorado Springs 25.
MOTHER (No. 1: Wm. A. Brady): Jersey City, N. J., 13-18, Brooklyn, N. Y., 20-25.
MOTHER (No. 2: Wm. A. Brady): Vancouver, Can., 15, 16, Bellingham, Wash., 17, Everett 18, Portland, Ore., 19-22, Sacramento, Cal., 24, 25.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co.): Columbus, O., 12-15.
MURPHY, TIM: Denver, Colo., 13-18.
NAZIMOVA, MME. (Charles Frohman): Trenton, N. J., 16, Atlantic City 17, 18, Washington, D. C., 20-25.
OLCOTT, CHAUNCEY (Augustus Pitou): Chicago, Ill., Oct. 29-Nov. 18.
OLD HOMESTEAD (Franklin Thompson): Buffalo, N. Y., 13-18.
OUR NEW MINISTER (Joseph Conyers): Providence, R. I., 12-18.
OUR VILLAGE POSTMASTER (Chas. B. Mills): Newell, Ia., 15, Correctionville 16, Quimby 17, Moville 18.
OVER NIGHT (No. 1: Wm. A. Brady): Chicago, Ill., Sept. 30—indefinite.
OVER NIGHT (No. 2: Wm. A. Brady): Schenectady, N. Y., 14, 15, Albany 16-18, New York city 20-25.
OVER NIGHT (No. 3: Wm. A. Brady): Poughkeepsie, N. Y., 15, Walden 16, Kingston 17, Glens Falls 18, Bennington, Vt., 20, North Adams, Mass., 21, Great Barrington 22, Hudson, N. Y., 23, Pittsfield, Mass., 24, Northampton 25.
PAID IN FULL (Wagenhals and Kemper): Henderson, Ky., 15, Owensboro 16, Paducah 17, Cairo, Ill., 18, Helena, Ark., 20, Clarksdale, Miss., 21, Greenville 22, Vicksburg 23, Natchez 24, Baton Rouge, La., 25, Lafayette 26.
PAIR OF COUNTRY KIDS (C. Jay Smith's): Salem, N. Y., 15, Burlington 16, Millville 17, Lebanon, Pa., 18, Dover, Del., 20, Salisbury, Md., 21, Cambridge 22, Chester, Pa., 23, Lancaster 24, York 25.
PARRERS-BY (Charles Frohman): New York city Sept. 14—indefinite.
PIPER, THE (Winthrop Ames): Buffalo, N. Y., 13-18.
POLLY OF THE CIRCUS (Eastern: A. S. Stern): South Bend, Ind., 12-15, Ft. Wayne 16-18, Springfield, Ill., 19, Taylorville 20, Decatur 21, Bloomington 22, Peoria 23-25, Moline 26.
POLLY OF THE CIRCUS (Western: A. S. Stern): Coalinga, Cal., 15, Hanford 16, Visalia 17, Fresno 18, San Francisco 19-25, San Jose 26.
POMANDER WALK (Liebler and Co.): Boston, Mass., 30-Nov. 18.
POST, GUY BATES (A. H. Woods): Rochester, N. Y., 13-18.
POYNTER, BRULAH (Bert and Nicolai): St. Paul, Minn., 12-18, Minneapolis 19-25.
REBECCA OF SUNNYBROOK FARM (Frederic Thompson): Chicago, Ill., Oct. 1-Nov. 18, Cleveland, O., 20-25.
ROBERTSON, FORBES (Messrs. Shubert): St. Louis, Mo., 13-18, Kansas City 20-25.
ROBSON, MAY (L. S. Sire): Rochester, N. Y., 13-15.
ROCK OF AGES (Rowland and Clifford): Pittsburgh, Pa., 13-18, Buffalo, N. Y., 20-25.
ROSALIND AT THE RED GATE (Gaskell and MacVitty): Ames, Ia., 15, Boone 16, Adel 17, Stuart 18, Guthrie Center 20, Atlantic 21, Red Oak 22, Corning 23, Clarinda 24, Shenandoah 25, Council Bluffs 26.
ROSARY, THE (No. 1: Rowland and Clifford): Canandaigua, N. Y., 15, Lyons 16, Sodus 17, Oswego 18, Syracuse 20-25.
ROSARY, THE (No. 2: Rowland and Clifford): Chicago, Ill., 12-18, Hamilton, O., 19, Middletown 20, Connorsville 21, Anderson 22, Muncie 23, Springfield, O., 24, 25.
ROSARY, THE (Coast: Rowland and Clifford): Manhattan, Kan., 15, Holton 16, Horton 17, Topeka 18, Emporia 20, Hutchison 21, Great Bend 22, Larued 23, Dodge City 24, Garden City 25, Trinidad, Colo., 26.
ROSARY, THE (Southern: Rowland and Clifford, Inc.): Augusta, Ga., 15, Charleston, S. C., 16, Brunswick, Ga., 17, Savannah 18, Columbus 20, Americus 21, Macon 22, Hawkinsville 23, Macon 24, Thomasville 25.
ROSARY, THE (Western: Rowland and Clifford, Inc.): Piqua, O., 15, Delaware 17, Newark 18, Londonville 20, Millersburg 21, Alliance 22, Minerva 23, New Philadelphia 24, Greensburg, Pa., 25.
ROSARY (Rowland and Clifford): Deadwood, S. D., 15, Spearfish 16, Belle Fourche 17, Rapid City 18, Pierre 20, Miller 21, Huron 22, Madison 23, Dell Rapids 24, Pipestone, Minn., 25.
ROUND UP (Klaw and Erlanger): Philadelphia, Pa., 13-25.
ROYAL SLAVE (George H. Bubb): Kirwin, Kan., 15, Cawker City 16, Glasco 17, Beloit 18, Jamestown 20, Mankato 21, Burr Oak 22, Lebanon 23, Agra 24, Norton 25.
ST. ELMO (Vaughan Glaser): Philadelphia, Pa., 13-18, Baltimore, Md., 20-25.
SALVATION NELL (Vaughan Glaser): Indianapolis, Ind., 13-15, Anderson 16, Peru 17, Logansport 18, South Bend 19-22, Racine, Wis., 23, Freeport, Ill., 24, Dubuque, Ia., 25.
SCOTT, CYRIL (William A. Brady): Springfield, Mass., 17, 18.
SERVANT IN THE HOUSE (C. Guy Caufman): Cobourg, Can., 15, Peterboro 16, Orillia 17, Barrie 18, Hamilton 20, Woodstock 21, London 22, St. Thomas 23, Chatham 24, Sarnia 25.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Sac City, Ia., 15, Perry 16, Atlantic 17, Red Oak 18, Council Bluffs 20, Nebraska City, Neb., 21, York 22, Aurora 23, Holdrege 24, McCook 25.
SEVEN DAYS (Wagenhals and Kemper): Detroit, Mich., 16-18, St. Louis, Mo., 19-25.
SEVEN DAYS (Wagenhals and Kemper): Atlanta, Ga., 14-16, Rome 17, Knoxville, Tenn., 18.
SILVER THREADS: Rochester, N. Y., 13-15.
SIMONE, MME. (Liebler and Co.): New York city Oct. 16-Nov. 18.
SIS PERKINS (C. Jay Smith's): St. Francisville, La., 15, Hammond 16, Donaldsonville 17, Thibodeaux 18.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New York city Nov. 6-Dec. 2.
SQUAW MAN (Clarence Bennett): Grand Rapids, Mich., 16-18.
STAHL, ROSE (Henry B. Harris): New York city Aug. 31—indefinite.
STARR, FRANCIS (David Belasco): Syracuse, N. Y., 13-15, Rochester 16-18.
STAMPEDE, THE (A. G. Delamater): Atlanta, Ga., 13-18, Cartersville 20, Dalton 21, Huntsville, Ala., 22, Decatur 23, Florence 24, Corinth, Miss., 25.
TEMPEST AND SUNSHINE (A. J. Woods): Gorman, Tex., 15, De Leon 16, Dublin 17, Ballinger 18.
TEMPEST AND SUNSHINE (G. L. Crawford): Clarks, Neb., 15, Arcadia 16, Scotia 17, Ord 18.
TEN NIGHTS IN A BAR ROOM: Newark, N. J., 13-18.
TESS OF THE STORM COUNTRY (Schiller Amusement Co.): Richmond, Va., 13-18, Savannah, Ga., 20-25.
THAIS (Joseph M. Gaites): Chicago, Ill., 6-18.
THIEF, THE (Eastern: George A. Sullivan): Scotland Neck, N. C., 15, Williamston 16, Tarboro 17, Goldsboro 18.
THIEF, THE (Western: H. Q. Emery): Tucson, Tex., 15, Mexia 16, Groesbeck 17, Hearne 18, Palestine 20, Jacksonville 21, Tyler 22, Longview 23, Marshall 24, Sulphur Springs 25.
THIRD DEGREE (Central: United Play Co.): Cleveland, O., 12-18, Detroit, Mich., 19-25.
THIRD DEGREE (Southern: United Play Co.): New Iberia, La., 15, La Fayette 16, Plaquemine 17, Baton Rouge 18, Donaldsonville 19, Alexandria 20, Monroe 21, Shreveport 22, Texarkana, Ark., 23, Arkadelphia 24, Pine Bluff 25.
THIRD DEGREE (Western: United Play Co.): Portland, Ore., 12-18, Woodburn 19, Salem 20, Albany 21, Corvallis 22, Eugene 23, Grants Pass 24, Medford 25.
TILLY OLSON (C. M. Dalton): Chester, Mont., 16, Shelby 17.
TOWN MARSHAL (O. E. Wee): Collingwood, Can., 15, Meaford 16, Hamilton 17, 18, Petrolia 20, St. Thomas 22, Tillsonburg 23, Brantford 24, London 25.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Philadelphia, Pa., 6-18.
TRAVELING SALESMAN (Henry B. Harris): Chicago, Ill., 6-25.
TRAVELING SALESMAN (Eastern: A. S. Stern): Marinette, Wis., 15, Iron Mountain, Mich., 16, Norway 17, Gladstone 18, Escanaba 19, Ishpeming 20, Hancock 21, Marquette 22, Manistique 23, Sault Ste. Marie 24, Sault Ste. Marie, Can., 25.
TRAVELING SALESMAN (Western: A. S. Stern): Oxnard, Cal., 19, Ventura 20, San Diego 21, 22, Yuma, Ariz., 23, Phoenix 24, Tucson 25, Bisbee 26.
TWO AMERICANS ABROAD (Harry Potter): Lebanon, Ky., 15, Danville 16, Lancaster 17, Stanford 18.
UNCLE TOM'S CABIN (Lem Washburn): Worcester, Mass., 13-15, Clinton 16, Fitchburg 17, Lowell 18, Gloucester 20, Newburyport 21, Portland, Me., 22-24.
UNCLE TOM'S CABIN (William Kibble): Kewanee, Ill., 15, Princeton 16, Moline 17, Rock Island 18, Davenport, Ia., 19, Savanna, Ill., 20, Sterling 21, Freeport 22, Dubuque, Ia., 22, Independence 24, Cedar Rapids 25.
VIRGINIAN, THE (J. H. Palser): Salida, Colo., 15, Leadville 16, Grand Junction 17, Provo, U., 18, Salt Lake City 19-25, Ogden 26.
WARE, HELEN (Henry B. Harris): New York city Nov. 1—indefinite.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
'WAY DOWN EAST (Wm. A. Brady): Louisville, Ky., 13-18, Chicago, Ill., 20-Dec. 2.
WHEN KNIGHTHOOD WAS IN FLOWER (W. K. Sparks): Seattle, Wash., 12-18, Portland, Ore., 20-25.
WHITE SQUAW (Louis F. Werba): New Liskeard, Can., 15, Haileybury 16, Cobalt 17, North Bay 18, Blind River 20, Sault Ste. Marie 21.
WHITESIDE, WALKER (Paul H. Liebler): Kansas City, Mo., 16-18.
WILSON, AL. H. (Sidney R. Ellis): Taylor, Tex., 15, Austin 16, San Antonio 17-19, Victoria 20, Galveston 21, Houston 22, 23, Beaumont 24, New Iberia 25.
WILSON, FRANCIS (Charles Frohman): Brooklyn, N. Y., 13-18, New York city 20-25.
WITH EDGED TOOLS (H. Armitage): Chicago, Ill., Oct. 30—indefinite.
WISE, THOS. A., AND JOHN BARRYMORE (Chas. Dillingham): New York city Oct. 30—indefinite.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 28—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal., Aug. 28—indefinite.
ARDEN, CAROL: Houston, Tex., Sept. 24—indefinite.
AVENUE: Wilmington, Del.—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 14—indefinite.
BIJOU: Port Huron, Mich., Oct. 29—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BOSTON PLAYERS (James A. Bosbell): Baltimore, Md., Sept. 11—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (H. W. Smith Amusement Co.): Haverhill, Mass., Sept. 11—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CURTISS COMEDY: Franklin, La., Sept. 15—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
FAMILY: New York city Sept. 4—indefinite.
FORBES, GUS A. (Jacob Wilk): Duluth, Minn., Oct. 1—indefinite.
FORREPAUGH (George Fish): Trenton, N. J., Oct. 16—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. R. Schmid): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 2—indefinite.
GLENROY (B. F. Forbes): Detroit, Mich.—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
GREW (Wm. Grew): Kansas City, Mo., Oct. 15—indefinite.
HALL, JESSIE MAE (Al. Trahern): Bayonne, N. J., Oct. 16-Nov. 18.
HALL, LOUIS LEON: Brooklyn, N. Y., Oct. 16—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HENDERSON: Butte, Mont., Nov. 5—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
KEENEY, LORRAINE: Paducah, Ky., Oct. 9—indefinite.
LAWRENCE (Del S. Lawrence): Spokane, Wash., Aug. 13—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (M. Mumford): Newark, N. J.—indefinite.
LYCEUM: Cincinnati, O.—indefinite.
MACK, WILLARD: Chicago, Ill., Oct. 30—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MERK, DONALD: Lowell, Mass., Sept. 1—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Scott North): Topeka, Kan., Sept. 4—indefinite.
OLYMPIC (Walter Wood): Cincinnati, O., Oct. 30—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 1—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
OUR (Gane and Neilson): Bensenlaer, Ind.—indefinite.
PABST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 2—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPERNE: Macon, Ga.—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.

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Poli (S. Z. Poli): Worcester, Mass.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SANDUSKY-STOCKDALE (Sandusky and Stockdale): Seattle, Wash., Aug. 6—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
STANFORD-WESTERN (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
STEIN'S GERMAN (Josef Stein): New York city Oct. 20—indefinite.
TAYLOR (Chas. A. Taylor): Zanesville, O., Oct. 30—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
TURNER, CLARA (W. F. Barry): Washington, D. C., Oct. 23—indefinite.
VALE (Travers Vale): Hoboken, N. J., Aug. 21—indefinite.
VAN DYKE-EATON (F. Mack): South Bend, Ind., Nov. 6—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE (E. G. Hicks): Fulton, Mo., 13-18.
BELGARDE, SADIE (L. L. Belgarde): Rutland, Vt., 16-18.
CHASE-LISTER (Clarence Auskings): Huron, S. D., 15-18. Litchfield, Minn., 19-25.
CHAUNCEY-KEIFFER (Fred Chauncey): Cambridge, O., 13-18. Coshocton 20-25.
COLONIAL (Cortland Hopkins): Sussex, Can., 15. New Castle 16-18. Campbellton 20-22. Van Buren, Me., 23-25.
CULHANE'S COMEDIANS (No. 1: Will H. Culhane): Humboldt, Tenn., 13-18.
CULHANE'S COMEDIANS (No. 2: Macklyn Allen): Big Rapids, Mich., 13-18.
CULHANE'S COMEDIANS (No. 3: Wm. H. Chase): Logan, O., 13-18.
CULHANE'S COMEDIANS (No. 4: Hal Price): Valparaiso, Ind., 13-18.
CULHANE'S COMEDIANS (No. 5: Ed. Lilley): Mt. Carmel, Ill., 13-18.
CULHANE'S COMEDIANS (No. 6: Al. Beaudry): Stanley, Wis., 13-18.
CULHANE'S COMEDIANS (No. 7: Don J. Deering): Dyson, Ark., 13-18.
DE ARMOND SISTERS (W. N. Smith): Bonham, Tex., 13-18.
DELMONT (A. M. Diamond): Grover Hill, O., 13-18.
FISHER, ERNEST: Billings, Mont., 6-20.
GARSIDE (James L. Garside): Clay City, Ill., 13-18. Sandoval 16-18.
GRAYCE, HELEN (N. Appell): Pottsville, Pa., 13-18.
HALL, DON C. (Don C. Hall): Stevens Point, Wis., 6-18.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Republic, Kan., 13-18.
HICKMAN-BESSEY (James D. Proudlove): Huntington, Ind., 13-18. Appleton, Wis., 20-25.
HICKMAN, GUY (Guy Hickman): Dowagiac, Mich., 13-18. Benton Harbor 20-25.
HILLMAN'S IDEALS (Frank Manning): Delphos, Kan., 13-18.
HILLMAN'S (T. F. Hillman): Red Cloud, Neb., 13-18.
HIMMELSEIN'S IMPERIAL (J. A. Himmelein): Coshocton, O., 13-18.
HOYTOR-BAILEY (W. Williams): Williamson, W. Va., 13-18.
KEITH (Geo. S. Keith): Tarentum, Pa., 13-18. Beaver Falls 20-25.
LOWERS, THE (Guy Browne): Hartley, Ia., 13-18. Sibley 19-25.
LOCKE, THE (W. H. Locke): Lidgerwood, N. Dak., 13-15. Hibbing, Minn., 16-18.
LYRIC (Jack Linn): Herkimer, N. Y., 13-18.
MAJESTIC, PHIL (Phil Maher): St. Johnsbury, Vt., 13-18. Springfield 20-25.
MOREY (Le Comte and Flesher's): Larned, Kan., 13-18.
MURRAY AND MACKEY (John J. Murray): Utica, N. Y., 13-18.
PICKWICK FOUR (Willis Pickert): Bluefield, W. Va., 13-18. Huntington 20-25.
ST. CLAIRE, WINIFRED (Earl D. Sipe): Elkhart, Ind., 13-18. Kalamazoo, Mich., 20-25.
SCENIC THEATRE (J. W. Sights): Montevideo, Minn., 13-15. Milbank, S. Dak., 20-25.
SPENCE THEATRE (Sohns and Bavis): Stafford, Kan., 15, 16. Turon 17, 18. Englewood 20, 21. Ashland 22. Protection 23. Coldwater 24.
TEMPEST (J. L. Tempest): Keyport, N. J., 13-18.
WHEELER SISTERS (Ion Carroll): Charleston, W. Va., 13-18.

OPERA AND MUSICAL COMEDY.

ALLEN'S MUSICAL COMEDY (W. H. Harder): Cornwall, N. Y., 13-18. Binghamton 20-25.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Austin, Tex., 13. Waco 14. Bryan 17. Texarkana 18. Greenville 20. Denison 21. Sherman 22. Wichita Falls 23. Ft. Worth 24, 25.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Chicago, Ill., 13-25.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BAILEY AND AUSTIN (Bailey and FitzGerald): St. Paul, Minn., 12-18.
BLACK PATTI (S. Voelckel): Muskogee, Okla., 13. McAlester 16. Shawnee 17. El Reno 18.
BOHEMIAN GIRL (Co. B: Milton and Sargent Aborn): Toronto, Ont., 13-18.
BRIAN, DONALD (Charles Frohman): New York city Aug. 28—indefinite.
BRIGHT EYES (Jos. M. Gaites): San Francisco, Cal., 6-19. Oakland 20-22. San Jose 23. Stockton 24. Fresno 25. Bakersfield 26.
BUSTER BROWN (Buster Brown Amusement Co.): Newark, O., 13. Dayton 16-18. Piqua 20. Bucyrus 21. Canton 22. Akron 23-25.
CAMPUS, THE (Chas. V. Kavanagh): Burlington, Ia., 15. Muscatine 16. Iowa City 17. Davenport 18. Chicago, Ill., 19-Dec. 2.
CARLE, RICHARD (Frazee and Lederer): Kansas City, Mo., 12-15. St. Joseph 16. Lincoln, Neb., 17, 18. Omaha 19-21. Mason City, Ia., 22. Waterloo 23. Marshalltown 24. Des Moines 25. Cedar Rapids 26.
CHOCOLATE SOLDIER (F. C. Whitney): Cincinnati, O., 13-18.
CHOCOLATE SOLDIER (Western: F. C. Whitney): New Orleans, La., 12-18. Memphis, Tenn., 20-25.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COLLEGE WIDOW (Vaughan Glaser): Charleston, S. C., 15. Jacksonville, Fla., 16. Savannah, Ga., 17. Augusta 18. Chattanooga, Tenn., 20. Knoxville 21. Birmingham, Ala., 22. Atlanta, Ga., 23-25.
DRESSER, LOUISE (Frazee and Lederer): Chicago, Ill., Nov. 13—indefinite.
DRESSLER, MARIE (Lew Fields): Philadelphia, Pa., 6-18.
ELTINGE, JULIAN (A. H. Woods): New York city 13-18. Brooklyn 20-25.
FANTASMA (Edwin Warner): Knoxville, Tenn., 13-18. Dalton, O., 20-25.
FATTY FELIX (Henry W. Link): Chenoa, Ill., 15. Chatsworth 16. Champaign 18. Chgo. Heights 19. Crown Point, Ind., 20. Knox 21, So. Whitley 23. Peru 25.
FIELDS' LEW. ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLIRTING PRINCESS (Mort H. Singer): Miles City, Mont., 15. Jamestown, N. Dak., 17. Crookston, Minn., 18. Winnipeg, Can., 20-25.
FOLLIES OF 1911 (Florence Ziegfeld): Cincinnati, O., 13-18.
FOY, EDDIE (Chas. Dillingham and F. Ziegfeld, Jr.): St. Louis, Mo., 12-18.
GIRL OF MY DREAMS (Joseph Gaites): Milwaukee, Wis., 12-15. Rockford, Ill., 16. Freeport 17. Madison, Wis., 18.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Harrisburg, Pa., 15. Scranton 16. Wilkes-Barre 17. Reading 18. Allentown 20. Trenton, N. J., 21. Baltimore, Md., 22, 23. Washington, D. C., 24, 25.
GLASER, LULU (Werba and Luescher): Washington, D. C., 13-18. Philadelphia, Pa., 20-Dec. 2.
GORDON, KITTY (Jos. M. Gaites): New York city Oct. 19—indefinite.
GRAND OPERA (P. Grau): San Francisco, Cal., Nov. 3-Feb. 4.
GUNNING, LOUISE (Messrs. Shubert): New York city 13-18. Brooklyn 20-25.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort H. Singer): Wausau, Wis., 15. Oshkosh 16. Sheboygan 17. Racine 18. Kenosha 19. South Bend, Ind., 20. Logansport 21. Indianapolis 22, 23. Anderson 24. Fremont Lick 25.
HEN PECKS (Lew Fields): Kansas City, Mo., 12-18.
HERE, RALPH (Jos. M. Gaites): Newark, N. J., 13-18. Providence, R. I., 20-25.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
JANIS, ELSIE (Charles Dillingham): Boston, Mass., 13-25.
JUVENILE BOSTONIANS (B. E. Lang): Waterloo, Can., 15. Edmonton 16-18.
KISS WALTZ (Messrs. Shubert): New York city Sept. 18—indefinite.
LA RUE, GRACE (Byron Chandler): Indianapolis, Ind., 14, 15. Columbus, O., 16-18. Rochester, N. Y., 20-22. Albany 23. Scranton, Pa., 24. Easton 25.
LET GEORGE DO IT (Leffler-Bratton): Cumberland, Md., 15. Grafton, W. Va., 16. Morgantown 17. Fairmont 18. Wheeling 20-25.
LEWIS, DAVE (Rowland and Clifford): San Francisco, Cal., 12-18. Santa Rosa 21. Woodland 22. Chico 23.
LITTLE BOY BLUE (Henry W. Savage): Baltimore, Md., 13-18. New York city 20—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): New Orleans, La., 12-18. Louisville, Ky., 20-22.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher): Baltimore, Md., 13-18. Syracuse, N. Y., 20-25.
McFADDEN'S FLATS (Barton and Wiswell): Crawfordsville, Ind., 15. Indianapolis 16-18. Chicago, Ill., 19-25.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): Indianapolis, Ind., 13-18. Racine, Wis., 19. Madison 20. Winona, Minn., 21. Eau Claire, Wis., 22. W. Superior 23. Duluth, Minn., 24, 25.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Dallas, Tex., 13-15. Denison 16. Sherman 17. Ft. Worth 18. Wichita Falls 20. Greenville 21. Pine Bluff, Ark., 22. Hot Springs 23. Little Rock 24, 25.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Trenton, Mo., 15. Moberly 16. Brookfield 17. Chillicothe 18. Leavenworth, Kan., 19. Manhattan 20. Abilene 21. Concordia 22. Salina 23. Junction City 24. Emporia 25.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Marion, O., 15. Bucyrus 16. Keaton 17. Defiance 18. Ft. Wayne, Ind., 19. Huntington 20. Wabash 21. Bluffton 22. Kokomo 23. Elwood 24. Frankfort 25.
MADAME SHERRY (Special: Woods, Frazee and Lederer): Boston, Mass., Oct. 23-Jan. 6.
MILLIONAIRE KID (Kilroy-Britton): Washington, D. C., 13-18. Philadelphia, Pa., 20-25.
MISS NOBODY FROM STARLAND (Mort H. Singer): Montgomery, Ala., 15. Columbus, Ga., 17. Macon 18. Jacksonville, Fla., 19, 20. Albany, Ga., 21. Atlanta 22, 23. Athens 24. Augusta 25.
MONTGOMERY AND STONE (Charles Dillingham): Salt Lake City, U., 16-18.
MUTT AND JEFF (Co. A: Gus Hill): Chicago, Ill., Oct. 29—indefinite.
MUTT AND JEFF (Co. B: Gus Hill): Shreveport, La., 15. Alexandria 16. Baton Rouge 17. Natchez, Miss., 18. Monroe, La., 19. Vicksburg, Miss., 20. Yazoo City 21. Jackson 22. Hattiesburg 23. Mobile, Ala., 24, 25.
MUTT AND JEFF (Co. C: Gus Hill): Boston, Mass., Nov. 13—indefinite.
MUTT AND JEFF (Co. D: Gus Hill): Albany, N. Y., 15, 16. Newburgh 17. Plainfield, N. J., 18. Trenton 20-22. Atlantic City 23-25.
NEVER HOMES (Lew Fields): New York city Oct. 5—indefinite.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Paterson, N. J., 13-18. Honesdale, Pa., 20. Shamokin 21. Norristown 22. Trenton, N. J., 23-25.

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NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): Paducah, Ky., 15. Cairo, Ill., 16. Fulton, Ky., 17. Jackson, Tenn., 18. Pine Bluff, Ark., 20. Hot Springs 21. Little Rock 22. Ft. Smith 23. Fayetteville 24. Springfield, Mo. 25. Joplin 26.
PEGGY (Thomas W. Ryley): Philadelphia, Pa., Oct. 30-Nov. 18.
PINAFORE (Messrs. Shubert): Cleveland, O., 13-18.
PINK LADY (Klaw and Erlanger): New York city March 13—indefinite.
PINK LADY (Klaw and Erlanger): Columbus, O., 13-18.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED ROSE (John C. Fisher): St. Joseph, Mo., 14, 15. Wichita, Kan., 16. Hutchinson 17. Pueblo, Colo., 18. Victor 19. Denver 20-25.
RING, BLANCHE (Frederic McKay): Chicago, Ill., Nov. 12-Dec. 9.
SCHOOL DAYS (Stair and Havlin): Louisville, Ky., 12-18. Cincinnati, O., 19-25. Hamilton 26.
SIDNEY, GEORGE (Frank Whitbeck): Marquette, Mich., 15. Ishpeming 16. Ironwood 17. Superior, Wis., 18. Hibbing, Minn., 19. Duluth 20. Fargo, N. Dak., 21. Jamestown 22. Glendive, Mont., 23. Miles City 24. Billings 25. Butte 26.
SMART SET (Chas. E. Barton): Utica, N. Y., 14, 15. Syracuse 16-18. Rochester 20-22. Jamestown 23. Franklin, Pa., 24. Rochester 25.
SPRING MAID (Werba and Luescher): Tacoma, Wash., 15, 16. Victoria, Can., 17, 18. Aberdeen, Wash., 19. Ellensburg 20. No. Yakima 21. Walla Walla 22. Spokane 23-25.
SUNNY SOUTH (J. C. Rockwell): Dannemora, N. Y., 15. Lake Placid 16. Saranac Lake 17. Tupper Lake 18. St. Regis Falls 20. Malone 21. Chateaugay 22. Canton 23. Gouverneur 24. Theresa 25.
SURATT, VALESKA (Lee Harrison): Brooklyn, N. Y., 13-18.
SWEETEST GIRL IN PARIS (Harry Askin): Kansas City, Mo., 12-18. Lincoln, Neb., 20, 21. Sioux City, Ia., 22, 23. Mitchell, S. Dak., 24. Sioux Falls 25.
SYLVA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14—indefinite.
THREE ROMEOS (Messrs. Feliner and Dreyfus): New York city Nov. 13—indefinite.
THREE TWINS (Philip H. Niven): Dubois, Pa., 15. Titusville 16. Warren 17. St. Marys 18. Clearfield 20. Lock Haven 21. Williamsport 22. Sunbury 23. Shamokin 24. Mahanoy City 25.
THREE TWINS (Western: F. A. Wade): Cincinnati, O., 12-18. Washington, D. C., 20-25.
TRENTINI, EMMA (Oscar Hammerstein): Louisville, Ky., 13-18.
VAN, BILLY B. (Stair and Havlin): Toledo, O., 12-18. Pittsburgh, Pa., 20-25.
VIENNESE OPERA (M. Hazin): New York city Oct. 16—indefinite.
WARD AND VOKES (Stair and Havlin): Milwaukee, Wis., 12-18. St. Paul, Minn., 19-25.
WIFE HUNTERS (Lew Fields): New York city Nov. 2—indefinite.
WILLS MUSICAL COMEDY (John B. Wills): Woodhaven, N. Y., Oct. 30—indefinite.
WINTER GARDEN REVIEW (Messrs. Shubert): Philadelphia, Pa., Oct. 23-Nov. 18.
WINTER GARDEN REVUE OF REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.
WOODRUFF, HENRY (Mort H. Singer): Detroit, Mich., 12-18. Toledo, O., 19-22. Huntington, Ind., 23. Peru 24. Lafayette 25. Ft. Wayne 26.

MINSTRELS.

COBURN'S: Blackville, S. C., 15. Augusta, Ga., 16. Wrightsville 17. Hawkinsville 18.
DOCKSTADER'S, LEW (O. F. Hodge): Janesville, Wis., 15. Kalamazoo, Mich., 17. South Bend, Ind., 18. Benton Harbor, Mich., 19. Elkhart, Ind., 20. Battle Creek, Mich., 21. Jackson 22. Ann Arbor 23. Port Huron 24. Bay City 25. Saginaw 26.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
EVANS' HONEY BOY (George Evans): Sioux City, Ia., 15. Ft. Dodge 16. Waterloo 17. La Crosse, Wis., 18, 19. Winona, Minn., 20. Green Bay, Wis., 21. Oshkosh 22. Milwaukee 23-25.
FIELD'S GREATER (Al. G. Field): Corsicana, Tex., 15. Ft. Worth 16. Dallas 17, 18. Shreveport, La., 19, 20. Texarkana, Tex., 21. Hot Springs, Ark., 22. Little Rock 23. Pine Bluff 24. Poplar Bluff, Mo., 25.
FOX'S LONE STAR: Hubbard, Tex., 13-18.
GEORGIA TROUBADOURS (Wm. C. McCabe): Frankford, Mo., 15. Bowling Green 16. Pleasant Hill, Ill., 17. Waverly 18. Winchester 20. Carrollton 22. Greenfield 23. Litchfield 24. Divernon 25.
RICHARD AND PRINGLE'S (Holland and Pilkins): Roswell, N. Mex., 15. Clovis 16. Albuquerque 18. Gallup 19. Winslow, Ariz., 20. Flagstaff 21. Williams 22. Jerome 23. Prescott 24. Kingman 25. Needles, Cal., 26.

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AL. REEVE'S BIG BEAUTY: Chicago, Ill., 13-18. Detroit, Mich., 19-25.
AMERICANS (E. D. Miner): Chicago, Ill., 13-18. Milwaukee, Wis., 19-25.
BEHMAN SHOW (Jack Singer): Providence, R. I., 13-18. Boston, Mass., 20-25.

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BELLES OF THE BOULEVARD (Fred McAller): Minneapolis, Minn., 12-18, St. Paul 19-25.
BEN WELCH (Jack Singer): Pittsburgh, Pa., 13-18, Cleveland, O., 20-25.
BIG BANNER (Gallagher and Shean): Toronto, Can., 13-18, Buffalo, N. Y., 20-25.
BIG GAIETY (W. A. Miller): Brooklyn, N. Y., 13-18, New York city 20-25.
BIG REVIEW (Henry P. Dixon): Toronto, Can., 12-18, Rochester, N. Y., 20-25.
BOHEMIANS (Al. Lubin): Chicago, Ill., 12-25.
BON TONS (Jess Burns): Newark, N. J., 13-18, Hoboken 20-25.
BOWERY (Hurtig and Seamon): Brooklyn, N. Y., 13-18, Newark, N. J., 20-25.
BROADWAY GIRLS (Henry Shapiro): Detroit, Mich., 12-18, Chicago, Ill., 19-25.
CENTURY GIRLS (Morris Weinstock): St. Paul, Minn., 12-18, Omaha, Neb., 19-25.
CHERRY BLOSSOMS (Max Armstrong): Buffalo, N. Y., 13-18, Detroit, Mich., 19-25.
COLLEGE GIRLS (Chas. Foreman): Fall River, Mass., 16-18, Boston 20-25.
COLUMBIA (Frank Logan): Boston, Mass., 13-18, New York city 20-25.
COZY CORNER GIRLS (Louis Watson): Wilkes-Barre, Pa., 13-18, Scranton 20-25.
CRACKERJACKS (Bob Manchester): Hoboken, N. J., 13-18, New York city 20-Dec. 2.
DAFFYDILS (Sam Rice): New York city 6-18, Brooklyn, N. Y., 20-Dec. 2.
DARLINGS OF PARIS (Chas. Taylor): Harrisburg, Pa., 15, Reading 16, Allentown 17, Chester 18, Washington, D. C., 20-25.
DREAMLAND (Dave Marion): New York city 13-25.
DUCKLINGS (Frank Calder): Rochester, N. Y., 13-18, Buffalo 20-25.
FAY FOSTER STOCK (John Grieves): New Orleans, La., Nov. 5—indefinite.
FOLLIES OF THE DAY (Barney Gerard): St. Louis, Mo., 12-18, Indianapolis, Ind., 19-25.
GAY WIDOWS (Louis J. Oberworth): Montreal, Can., 13-18, Toronto 20-25.
GINGER GIRLS (Hurtig and Seamon): Albany, N. Y., 13-15, Schenectady 16-18, Brooklyn 20-25.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Toledo, O., 12-18, Chicago, Ill., 19-25.
GIRLS FROM MISSOURI (Louis Talbot): Milwaukee, Wis., 12-18, Minneapolis, Minn., 19-25.
GIRLS FROM RENO (James Madison): Cleveland, O., 12-15, Wheeling, W. Va., 20-25.
GOLDEN CROOK (Jas. Fulton): New York city 6-18, Springfield, Mass., 20-22, Worcester 23-25.
HASTINGS'S BIG SHOW (Harry Hastings): Chicago, Ill., 12-18, Milwaukee, Wis., 19-25.
HIGH SCHOOL GIRLS (Arthur Gorman): Minneapolis, Minn., 12-18, St. Paul 19-25.
HONEYMOON GIRLS (Al. Rich): Boston, Mass., 13-18, Albany, N. Y., 20-22, Schenectady 23-25.
IDEALS (Sam Robinson): Wheeling, W. Va., 13-18, Pittsburgh, Pa., 20-25.
IMPERIALS (Sim Williams): Pittsburgh, Pa., 13-18, Johnstown 20, Altoona 21, Harrisburg 22, Reading 23, Allentown 24, Chester 25.
JARDIN DE PARIS (Burt Kendrick): Chicago, Ill., 5-18, Cleveland, O., 19-25.
JERSEY LILIES (Wm. Jennings): Cincinnati, O., 12-18, Chicago, Ill., 19-25.
KENTUCKY BELLES (Mike Fenton): Brooklyn, N. Y., 13-25.
KNICKERBOCKERS (Louis Robie): St. Louis, Mo., 12-18, Louisville, Ky., 19-25.
LADY BUCCANEERS (Harry M. Strouse): Baltimore, Md., 13-18, Philadelphia, Pa., 20-25.
LOVE MAKERS (Dave Guran): Kansas City, Mo., 12-18, St. Louis 19-25.
MAJESTICS (David Gordon): New York city 13-18, Philadelphia, Pa., 20-25.
MERRY BURLESQUERS (Joe Leavitt): New York city 13-18, Philadelphia, Pa., 20-25.
MERRY MAIDENS (Edward Shafer): Philadelphia, Pa., 13-18, Wilkes-Barre 20-25.
MERRY WHIRL (J. Herbert Mack): New York city 13-18, Philadelphia, Pa., 20-25.
MIDNIGHT MAIDENS (Wm. S. Clark): Buffalo, N. Y., 13-18, Rochester 20-25.
MISS NEW YORK, JR. (Wm. Fennessy): Jersey City, N. J., 13-18, Boston, Mass., 20-25.
MOULIN ROUGE (Joe Pine): Brooklyn, N. Y., 6-18, New York city 20-25.
PACEMAKERS (T. M. Herk): New York city 13-25.
PAINTING THE TOWN (Holliday and Curley): Rochester, N. Y., 13-18, Schenectady 20-22, Albany 23-25.
PASSING PARADE (M. Messing): Cleveland, O., 13-18, Toledo 19-25.
PAT WHITE'S GAYETY (Walter Greaves): Louisville, Ky., 13-18, Cincinnati, O., 19-25.
QUEEN OF BOHEMIA (Henry P. Jacobs): Springfield, Mass., 13-15, Worcester 16-18, Providence, R. I., 20-25.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Washington, D. C., 13-18, Baltimore, Md., 20-25.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Washington, D. C., 13-18, Pittsburgh, Pa., 20-25.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Omaha, Neb., 12-18, Kansas City, Mo., 19-25.
ROSE SYDELL'S (W. S. Campbell): Schenectady, N. Y., 13-15, Albany 16-18.
RUNAWAY GIRLS (Peter S. Clark): Detroit, Mich., 12-18, Toronto, Can., 20-25.
SAM DEVERE'S (Louise Stark): Philadelphia, Pa., 13-18, Jersey City, N. J., 20-25.
SOCIAL MAIDS (Hurtig and Seamon): Baltimore, Md., 13-18, Washington, D. C., 20-25.
STAR AND GARTER (Frank Weisburg): St. Paul, Minn., 12-18, Omaha, Neb., 19-25.
STAR SHOW GIRLS (John T. Baker): Omaha, Neb., 12-18, Kansas City, Mo., 19-25.
TAXI GIRLS (Hurtig and Seamon): Philadelphia, Pa., 13-18, Baltimore, Md., 20-25.
TIGER LILIES (D. R. Williamson): Boston, Mass., 13-18, Montreal, Can., 20-25.
TROCADEROS (Chas. H. Waldron): Louisville, Ky., 12-18, Cincinnati, O., 19-25.
VANITY FAIR (Bowman Bros.): Philadelphia, Pa., 13-18, Brooklyn, N. Y., 20-25.
WATSON'S BURLESQUERS (W. B. Watson): Indianapolis, Ind., 12-18, Louisville, Ky., 19-25.
WHIRL OF MIRTH (Whallen and Martell): Scranton, Pa., 13-18, New York city 20-Dec. 2.
WORLD OF PLEASURE (Geo. H. Pitchett): Milwaukee, Wis., 12-18, Minneapolis, Minn., 19-25.
YANKEE DOODLE GIRLS (Sol Meyer): Kansas City, Mo., 12-18, St. Louis 19-25.
ZALLAH'S OWN (W. C. Cameron): Cincinnati, O., 12-18, Chicago, Ill., 19-Dec. 2.

BANDS.

BOSTON SYMPHONY (Max Fiedler): Boston, Mass., 16, Providence, R. I., 21.
SOUSA, JOHN PHILIP: Waterloo, Ia., and Cedar Rapids 15, Muscatine and Davenport 16, Clinton and Dubuque 17, Beloit, Wis., and Janesville 18, Sheboygan 20, Fond du Lac and Oshkosh 21, St. Paul, Minn., 22, Winona and La Crosse, Wis., 23, Madison 24, Kenosha and Racine 25, Chicago, Ill., 26.

MISCELLANEOUS.

DANTE'S INFERNO: Boston, Mass., 6-18.
GILPINS, HYPNOTISTS (J. H. Gilpin): Akron, Ia., 13-15, Hawarden 16-18, Sioux Falls, S. Dak., 19.
KUBELIK, JAN (F. C. Whitney): Winnipeg, Can., 16, Regina 17, Saskatoon 20, Edmonton 22, Calgary 23, Lethbridge 24.
LAUDER, HARRY: St. Paul, Minn., 15, Milwaukee, Wis., 16, Grand Rapids, Mich., 18, Cincinnati, O., 22, Louisville, Ky., 23, Cleveland, O., 24, Pittsburgh, Pa., 25.
LITCHFIELD, NEIL, LYCEUMITES: Henrietta, N. C., 15, Cliffside 16, Forest City 17, Huntersville 18.
LORENZ BROTHERS (George A. Comte): Bloomington, Ill., 13-18.
MILDRED AND ROUCLERE (Harry Rouclere): Greenville, Tenn., 15, 16, Morristown 17, 18, Middleboro, Ky., 20-23, Corbin 24-26.
MORDKIN'S, M. MIKAIL, IMPERIAL RUSSIAN BALLET: St. Paul, Minn., 16.
MORMON CHOIR: Washington, D. C., 15.
MYSTERIOUS SMITH (A. P. Smith): Nora Springs, Ia., 15, 16, Eagle Grove 17, 18.
NEWMANN, GREAT: Beach, N. D., 15-18, Belfield 19-21, Glendive, Mont., 22-25.
NORDICA, LILLIAN (Frederic Shipman): Ft. Wayne, Ind., 15, Duluth, Minn., 17.
NORWOODS, HYPNOTISTS (M. H. Norwood): Great Bend, Kan., 13-18.
RAYMOND, THE GREAT (Maurice F. Raymond): Bombay, India, Oct. 28—indefinite.
RENO'S BIG SHOW: Pittsburg, Kan., 13-18.
THURSTON, HOWARD (Dudley McAdow): Youngstown, O., 13-15, Akron 16-18, Columbus 20-25.

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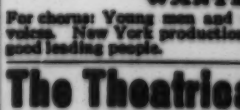

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE little ruction in the National Board of Censorship is not without its amusing points. The Woman's Municipal League has withdrawn from the board and is trying to promote arbitrary official censorship in the place of the mild voluntary brand, with which we have been afflicted up to this time. The ladies have rushed into print to accuse the other members of the board of virtually taking a bribe from the manufacturers in the shape of a contribution to the People's Institute to defray expenses. On behalf of the remaining members of the board it is hotly replied that the contributed money has not affected their verdicts on the films, that the contribution has been no secret (as, indeed, it has not been) and that the Municipal League talks dust in misrepresentations (polite word for lies). The charge of prevarication is promptly buried back in dust and the war goes bravely on.

HARRY C MYERS
With the Lubin Stock Company

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The thing that strikes the outsider most forcibly is not merely the odd spectacle of these very good people losing their poise, but more particularly the tendency on one side at least to make a scandal out of the insignificant sum of money paid to the People's Institute by the licensed manufacturers. The pay of two reporting secretaries, it appears, and some stationery and other expenses, amounting in all to about $11,000 to date, is the alleged plunder involved. For this pitiful amount several extremely high-minded and public-spirited ladies and gentlemen are accused by several other high-minded and public-spirited ladies of selling their sacred honors. What is there, one is led to ask, about a little bit of money, no matter how small, that it may always be counted on to set a bunch of public-spirited patriots by the ears the moment it is tossed in among them? Wasn't there enough money to go around? And is this a key also to the movement for arbitrary official censorship—a few salaried offices as well as a chance to dictate to somebody? By the way, who do the ladies of the Woman's Municipal League favor for official censors if such a thing should unfortunately be established? Don't all speak at once, ladies.

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And these good folk who are so prompt in accusing their fellows of base motives and purchasable opinions want to pass on the moral tone of the films. They consider themselves so infallible as judges of what is right and proper to put into the pictures that they want arbitrary power to enforce their decisions. The whole thing is to laugh. One is moved to suggest that they might well submit to censorship themselves.

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On the other side of the controversy we find the officials of the board boasting that they have condemned over a million dollars' worth of film, as proof of the value of their censorship. Now The Spectator would greatly like to see the manufacturers' bills for this vast sum of money before swallowing the story. A million dollars is a tidy bit of cash to throw into the scrap pile, and it represents an enormous amount of negative film. One is forced to wonder what sort of immoral, crime producing stuff it consisted of. Are the manufacturers really and truly that bad? Fiddlesticks! The truth is, and everybody acquainted with the facts knows it, the decisions of the censorship board, while undoubtedly sincere and while complied with as a matter of policy by the manufacturers, have been really, in many cases, the merest whims of fancy—the hair splitting contentions of a few cantankerous quibblers. And they have been wrong on what they have left in films as often as on what they have ordered out. But valueless as their decisions may have been, they have been voluntarily accepted and have not been forced on the manufacturers against their will. And as decisions, they are just as sensible as would be the decisions, probably, of any other body of people. The Spectator doesn't imagine for a minute that if he were the whole board of censors himself his decisions would be one whit more consistent or valuable than are those of the board who now imagine they are saving the morals of the industry—except in this that if The Spectator were censor he would let pretty much everything go that was offered—in other words, he would refuse to censor. He would prefer to see the manufacturers or any other amusement producers held responsible for their own product, and if they violated any law, see them punished for it; if they offended against good taste, the public would do the punishing.

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The incident in the abstract is a pretty good illustration of some of the evils lurking in the paternalistic theories of government—the dangers threatening both the regulators and the regulated when one person or set of persons are appointed to dictate the conduct of others. Let us suppose a case. Let us suppose that a committee of perfectly sane and normal people are given special authority to advise the styles and kinds of clothing we shall wear, basing the regulation, of course, on high moral, hygienic, artistic and elevating grounds. How long would it be before these hitherto sensible regulators would be squabbling among themselves and establishing the most preposterous tomfool regulations and be doing it all with the most uplifting motives? Ladies' gowns must never hook up the back because they cause profanity and divorces. Stockings must no longer be transparently thin because they cause cold ankles and twisted necks. Ladies' hats must be sensible and artistic in shape—and about that time the clamor of revolt would be heard in the land. A pack of rebellious women would refuse to obey. Now steps in the desire for arbitrary authority. The regulators must have power to enforce their edicts. Laws must be passed giving them the right to examine all hats before they are exposed for sale. The young and impressionable minds of our little ones must not be blighted, blasted, and degenerated by the sight of the monstrosities of millinery creation imported from vicious Paris or concocted by rapacious makers at home. Only the truly beautiful hats must be sold—to the trash heap with the rest. And let us suppose, also, that into this committee of originally harmless, upright individuals is introduced the problem of dispensing a few dollars for expenses—but what's the use? The finish of these regulators has already become apparent.

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The avowed movement of the seceding censorship members to secure the inclusion of an arbitrary official censorship measure in the new city ordinance now being considered, may or may not result in success. There is said to be reason to believe that it will not. Press animosity toward the films may expend itself against the proposed clause to admit children unaccompanied by parents or guardians to picture shows during day hours not conflicting with school. The burst of horror that some papers and people are expressing over this innocent concession to the common people who would rather have their "kids" in a harmless and enlightening picture show than roaming the streets open to every evil influence, is significant of the intolerance and ignorance about pictures that still prevails in many quarters.

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Here is another case. An estimable Pennsylvania lady by the name of Miss Kate Davis, a delegate to the World's Purity Federation, was interviewed the other day in Columbus, O., by the *Ohio State Journal*, and later in Detroit, Mich. The interview in Columbus was introduced by the naive statement that she "might seem to be too busy a woman to be interviewed, but she wasn't." As if any lady with a mission seething in her brain was ever too busy to be interviewed. Miss Davis believes her special mission to be the rigid censoring of motion pictures, and she wants to see all States adopt laws similar to the Pennsylvania law, which she claims to have been instrumental in promoting. She laments the fact that the Pennsylvania law is inactive, because no money was appropriated to carry it out, but she will cheerfully overcome that difficulty, she says, by doing the work herself for nothing if the Governor will only appoint her. Her theory is that children are fascinated by pictures of crimes, although she innocently admits that the only picture show she had visited in Columbus "was in all ways undeserving of censure." This discovery, however, appears not to have shaken her ardor nor her firm belief in her theory. Facts and actual experience have small place in the mental make-up of earnest, enthusiastic people of her class, as is made evident by the further circumstance noted in her case that she is a Miss and at the same time a contributing editor to *The Mothers' Magazine*. Of such is the kingdom of the self-elect.

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At the same time progress toward enlightenment is being made. The Hearst papers have come out ably for pictures, recognizing the tremendous influence they are bound to exert on the human race, both as an educating force and as an amusement. Joy over the advent of the Hearst papers as defenders of the films may be tempered, perhaps, by a natural wonder as to how it was all brought about, but, nevertheless, the new recruit is welcome.

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Just to demonstrate one of the results that may be expected from publication of the names of authors of scenarios, the following sentence is quoted from a letter from Emmett Campbell Hall written to The Spectator, thanking him for publishing the portrait and brief notice of Mr. Hall as a scenario writer in THE MIRROR of Nov. 1: "I suppose I will now have to buckle down and try to do something really worth while in order to live up to the reputation that is being made for me!" Could anything be more illuminating than this declaration? Whether Mr. Hall really succeeds or not in accomplishing something "worth while"—and who can doubt that he will?—his pride and ambition have undoubtedly been stimulated, and so it would be with every other scenario writer of genuine promise. The Spectator desires to add that the recognition given to Mr. Hall in these columns was not solicited by him, but came from THE MIRROR'S initiative.

THE SPECTATOR.

MAJESTIC'S LAUDABLE INTENTIONS.

The Majestic Motion Picture Company gives evidence of trying to give such pictures as will please the public.

JOHN ADOLFI
With the Eclair Company

Their first few releases are described as clean, high-class comedies. By special request they have produced Little Red Riding Hood, with Mary Pickford in the title-role. They will release this for the Christmas picture. The two stock companies, headed by Owen Moore and David Miles, have left for the West, and we may expect excellent pictures from this company, which include Mary Pickford, Mabel Trunnelle, Herbert Prior, and others well known to the moving picture public.

NESTOR NOTES.

To celebrate the start of three Nestors a week, the Nestor Film Company will release three features in one week: Monday, Nov. 20, His Vacation, a high-class com-

Bangs, N. Y.

OWEN MOORE

A film favorite now with the Majestic Company

edy; Wednesday, Nov. 22, The Cowboy Pugilist, a Western drama, and Saturday, Nov. 25, Desperate Desmond Pursued by Claude Eclaire, a broad burlesque of the novel type. The Nestor studio at Hollywood, Cal., is now in full operation; two excellent pictures have already been taken. David Horsley is expected to return East by Nov. 20.

ELEVATING THE SCENARIO DEPARTMENT.

The scenario department at the big plant of the Lubin Manufacturing Company in Philadelphia is undergoing a complete renovation. The walls and ceilings of the rooms are being decorated with an artistic covering of stamped metal, which will be painted in colors to harmonize with the furniture.

SELIG'S GOVERNMENT FILMS.

The Selig Company announced that it has signed a contract with the United States Government, authorized by President Taft, whereby the Selig Company will have the exclusive right to reproduce in motion pictures the various activities of the National Government. These films will be released to Licensed theatres. The pictures will include naval, army, plant and animal culture, Indian affairs, road building, forestry, fishing and whaling, customs and revenue service, and, in short, all branches of national work.

THE SELIG COLUMBUS FILM.

A beautifully illustrated and printed pamphlet, entitled "Pageant of the Voyage and Landing of Columbus," has been received from the Selig Polyscope Company of Chicago. It is dedicated to "the Knights of Columbus, the ecclesiastical world and humanity in general," and describes in detail the magnificent three-reel motion picture production which the Selig Company has recently completed, called "The Coming of Columbus," and also gives the programme followed by the Knights of Columbus in their celebration in Chicago, Oct. 12. The Knights participated prominently in the Selig film which has been in process of making for three years at a cost of about $50,000.

WAITING FOR ARRAH-NA-POGUE.

Exhibitors who have found the Kalem three-reel release, Colleen Bawn, so popular and profitable are looking forward with lively anticipation for the second big Irish dramatic film, in three reels, by the same company, Arrah-na-Pogue, which is announced for release Dec. 4. The picture was made during the visit of the Kalem players to Ireland last Summer and the locations chosen are authentic as well as supremely romantic and beautiful.

NEW BISON FACTORY.

A new factory and plant is under process of construction for the handling of the Bison films from their Edendale Studio, Los Angeles, Cal. It will be situated on Nineteenth Street, this city, between Seventh and Eighth Avenues. The pictures, under the new stock company, will appear in about two weeks and promise some exceptionally good subjects, both dramatic and spectacular. "Doc" Willard is the superintendent of the new factory. Tom Ince has been appointed a director and Ethel Grandin is an addition to the stock company.

"MYSTERY OF THE MAINE FILM."

The Raising-The-Maine Film Company, with offices at 145 West Forty-fifth Street, are now offering the state rights for what promises to be the most spectacular and awe-inspiring feature film that has been released for some time.

Mr. Jack Read, Jr., is responsible for securing more than a thousand feet of the work as it progressed from the first step. Every interesting feature of this gigantic and daring engineering achievement has been photographed

Mr. Read secured this picture by special arrangement with the Department of War of the United States Government and the Government has placed two copies of this valuable historical picture in its archives.

A ROMANCE OF THE FILMS.

Few women have the experience of literally drawing a husband from the waters, but this novel experience belongs to Miss Mary Land, leading woman with the Seven Days company for the last two seasons. Miss Land is quite an athlete and an expert swimmer. While she was temporarily a member of the Lubin Stock company in Philadelphia she met Howard M. Mitchell, who is a member of that company. They were both playing in a picture entitled On the Road to Happiness, in which Mr. Mitchell was supposed to be drowning and was rescued by Miss Land. The friendship thus formed soon ripened into love and on April 22 of this year they slipped away to Jersey City and were married. They kept the wedding secret for a long while, and it has only very recently became known even to their most intimate friends. Miss Land comes from Selma, Alabama.

NOTABLE ECLAIR CAST.

The Eclair's big two-reel production of Hands Across the Sea, a spectacular dramatic story of the American Revolution, a notable cast appears, including the following well-known names: Tom Irwin, C. Norman Hammond, Carson Davenport, William Slider, William D. Corbett, John Adolfi, Darwin Karr, Guy Oliver, Clarence Rockefeller, Will S. Rising, Frank C. Griffin, Ernest Joy, Fred Bernard, Roy Applegate, Grace Scott, Dorothy Gibson, Helen Martin.

HELPING SCENARIO WRITERS.

Leon J. Rubenstein has assumer charge of the publicity department of the Powers Moving Picture Company. In connection with his general work, Mr. Rubenstein will supervise the acceptance of scenarios and in outlining a new system for receiving them, he has arranged for the immediate perusal of script submitted, and in most cases, notice of acceptance will be sent or the manuscript returned within twenty-four hours. This new plan is intended to obviate the annoyance caused by the retention of scenarios which is so repeatedly complained of. Mr. Rubenstein is certain that his new plan will prove to be a boon to many.

EVA PROUT AS LITTLE RED RIDING HOOD

An Essanay photo play

KING BAGGOT

Popular leading man with the Imp Company

POWERS NEW STUDIO.

In order to insure the production of the best possible grade of films, P. A. Powers has decided to personally supervise the staging and directing of every subject produced at his new studio.

When the new studio at 511 West Forty-second Street is completed it will be one of the most modern in point of construction in this country. One of the new features will be the erection of two stages, so constructed that adjustable lights, which are being installed, can be shifted from one stage to the other within the fraction of a second. The new idea will enable the director to perfect his scenes without the usual wait for setting. While one set is being taken the other stage will be equipped with the scenery and props necessary in the part to follow.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Film Fan" of Newark, asks the oft repeated question: "Why do the companies keep on giving us so many cowboy pictures and so many foolish farces? Why not let us have more dainty comedies and more higher class dramas?" The reason appears to be partly due to the European demand. Quiet comedies and dramas of the higher type are in no demand in Europe and the European call for American films has become so heavy that the manufacturers here find it profitable to cater to it. But they insist on thrillers, cowboys and slapstick stuff over there. The fact is that the European picture public taste is far behind that of America and the European exhibitors refuse to make an appeal to the better classes. It should be remembered that the big body of exhibitors and exchanges in America were once in the same attitude. They wouldn't see the better class of pictures and took them only under protest when a few of the manufacturers forced them on them. When they found to their surprise that their business grew with the improvement of the films, they woke up. They had underestimated the intelligence of their public. In Europe, especially England, however, the exhibitors and hirers control the situation. They order only those films that they like after having seen samples. Strange to say, a high-class comedy or drama may bring not a single foreign order, or at least so few orders that they scarcely count, while one of the horrors that we have come to look upon with more or less contempt over here, will have in Europe an immense sale. According to the American system of distribution through the General Film Company and the Sales Company, standing orders are the rule and exhibitors have to take pretty much what is sent to them. Formerly this operated to lift up the standard, but at present, it must be admitted, it is working in the opposite way, so far as the cowboy and farce stuff is concerned.

"Myrtle" of Brooklyn, writes to complain of the cheap vaudeville she is obliged to sit through in order to see the pictures. If she were a man, The Spectator would advise her to go out and smoke a cigar during the vaudeville. It would mean another admission to get back in, but it would be cheap at the price. Seeing that she is a lady, why doesn't she patronize a house that doesn't have vaudeville? Or if none are handy to her neighborhood, why doesn't she make her complaint good and strong to the house manager. If all picture

users who dislike vaudeville would make their opinions felt by the managers, they might accomplish something.

G. P. H., St. Louis: Don't be discouraged because the company sent your scenarios back, saying they were not available. Try them with other companies and if they keep coming back, you may then conclude there is something lacking in them. Perhaps your plots are old or commonplace, or perhaps they are impossible to represent in pictures. Film companies want ideas that are fresh and that can be easily told by action and act-

ing without words. Go over your scenarios carefully and ask yourself as to each incident in your stories: "Can this thing be conveyed to the spectators in the way I have it and if so, will it interest them?" If, as you say, you see pictures every day that are not as good as you think yours are, you should be able to form a fair idea of what can and what cannot be represented in picture playing, and you should also be able to decide for yourself if your stories are up to the mark.

Mary Barry, Canton, Ill.: Frank Crane played Al Martin in Al Martin's Game (Lubin). Florence Lawrence and Arthur Johnson are still very much with Lubin. Marion Leonard will soon be seen in Rex films. The Lubin studio is in Philadelphia, Twentieth Street and Indiana Avenue.

"A. H.," Philadelphia: Owen Moore and King Baggot are not relatives. Gwendoline Pates is still with Pathe. Mary Pickford and Owen Moore are with the Majestic, whose first release with "Little Mary" as the star will be released soon. Henry Walthall is with Reliance. Lack of space prevents printing letters in full. (Continued on page 13.)

Reviews of Licensed Films

The Price of Ambition (Kalem, Nov. [illegible]).—The story of the Spanish Main has been put to film, the producer's usual attitude for such a subject being evident. The scenario has been dramatically handled and is consistent, well presented throughout. It is well mounted and costumed, but while the exteriors of the leading sailor ship [illegible] to the producer's standard, the interiors are not up to the mark. The scene in the cabin of the pirate captain, for instance, is not at all realistic. It is too much like a modern room, with its rugs and furniture. Evidently with her wealthy husband's money she has neglected her home, who has become [illegible] and brings him to the home of [illegible] the meeting he is not entirely [illegible] to accept them from that she sold [illegible] Valley Heart (Pathe, Nov. 11).—The coloring and settings of this exquisite film are especially striking. [illegible] the picturesque [illegible] the story [illegible] and virile. The story [illegible] circumstances surrounding Margaret [illegible] attempt to save her lover, the Duke de [illegible] whom her brother, Henri [illegible] ordered [illegible] to assassinate. Duke de Guise, a [illegible] duelist, came to her rescue, met the cut- [illegible] and rescued her lover instead of him- [illegible] the king insults his sister in public, when [illegible] makes his anger known. The king [illegible] this action, but the duke is killed in the [illegible] after which [illegible] The Duchess (Lubin, Nov. 4).—By vivid [illegible] with many or less of nature to it, and [illegible] smooth moving scenario, this picture [illegible] to be a very entertaining one. The [illegible] is a good one, and oft re- [illegible] fun is that the heroine climbs the chim- [illegible] to the roof and thus [illegible] the wrath of her mother's and brother's [illegible] by locking her downstairs. [illegible] from the attack of the [illegible] was poorly inaugurated. The [illegible] and actions show the usual in- [illegible] and inconsistency of such pictures. [illegible] the moment his advances when she [illegible] the rent and her brother insulted [illegible] together a band of outlaws who [illegible] Two girl engaged in the exciting [illegible] to the aforesaid motherhood and [illegible] just in time to prevent the villain's [illegible] from [illegible] into the back of the [illegible] strikes one so just a little too [illegible]

The Heiress Princess (Gaumont, Nov. 4).—[illegible] is a pretty little fantasy in colors. [illegible] is graceful and picturesque. The [illegible] Princess is much in love with John. [illegible] her father hears of his infatuation he [illegible] to appear. On the way he is met [illegible] of maids from the interior he salutes. [illegible] much struck with his handsome appearance [illegible] him away unwilling to their [illegible] She makes him a page, and later [illegible] to test his love for Joan by mock- [illegible] him herself and declaring that un- [illegible] he consummate she will have him killed. [illegible] the bride him obliterate she summons Joan [illegible] the terrace.

Love and Hatred (Edison, Nov. 4).—[illegible] taken from Roy Norton's "The [illegible] Rule," seems to contain all the elements of a good dramatic picture. Its failure to [illegible] its annihilation would seem to be due to the fact that the story is told too much by [illegible] and to rather inconsistent acting, though [illegible] are many fine pictures. There was not enough [illegible] the struggle in the man on meeting his [illegible] The girl did not seem to be the type [illegible] may have been the reason of her lack of [illegible] The great fault seems to be that the [illegible] is allowed to have no imagination. [illegible] strongest climax is described as "fade [illegible] There are only two places in the [illegible] where sharp the action is allowed to [illegible] itself. "Tom's Lucky Stroke" was [illegible] Two men love the school teacher, [illegible] one, who later deserts her. Un- [illegible] to her the other supports her. Fur- [illegible] her he does his love he leaves, meets the [illegible] a mining camp, saves his life only [illegible] him the end then he returns to the girl.

The Farmer's Wife (Pathe, Nov. 4).—One finds in this an exceptional war film that quite realizes its possibilities in vivid, clean-cut situation and [illegible] of a high order. The general maneuver- [illegible] of troops and skirmishes is also noteworthy. The farmer, a hero of the Mexican War, goes [illegible] some desert for the Civil War, and gives [illegible] support, his gun and sword, when the elder [illegible] returning from war, offers this younger [illegible] a commission in the army. In the first [illegible] the younger brother is stricken with fear [illegible] desert his post. He flees home, telling his [illegible] of his own bravery. The other brother [illegible] home after him and discloses the truth, after the young officer is missed from the roll call and a dying soldier has told of his desertion. In an exceptionally well-played scene the [illegible] hides him in the house. He retrieves his honor by leading the retreating forces to victory and [illegible] him like a hero. The sister (or was it the [illegible]?) was too anxious to look pretty, and [illegible] the best of her opportunities.

The Battle (Biograph, Nov. 6).—For a war film this is one of the most spectacular and [illegible] in the way of display of large and realistic battle scenes that has ever been presented in pictures. One has the feeling after witnessing it in its entirety of having been almost the eye witness of some such war incident, and must need wonder at the accuracy of detail and ensemble and the magnificent results obtained in the management of so large an undertaking. The story deals with the cowardice and consequent reformation of a youth whose [illegible] home was in the line of action. His courage failed him during the heavy firing, [illegible] to her. She rallied him, and at length he returned to his post, his absence unnoticed. Ammunition given out, and he is summoned to bring it from a neighboring encampment. Through vivid scenes he brings the ammunition wagon into camp through a road beset with hordes of the enemy, where on arriving at camp he is congratulated by the wounded general. Too much cannot be said in praise of the entire production.

Aunt Jane's Legacy (Lubin, Nov. 6).—Rich in humor and contrast this film scores a decided hit. The characters of the two lawyers are unique, and exceptionally well drawn by both actors. Aunt Jane is very combative in her declaration that the young gentleman who wanted to wed her niece should never receive [illegible] of her money. Accordingly she wrote her brother to send on his favorite son to court the girl. It was not apparent that father had a favorite, but the two boys took matters in their own hands, and both lit out for Aunt Jane's. One arrived before by locking the other in his room, but his claims of favoritism were soon vanquished by the arrival of the other. The amusement is derived from their dual efforts to impress Aunt Jane and her niece. At length Aunt Jane is obliged to call for aid attorney on exceptionally mirth provoking order, in which the brothers endeavor to get the niece a drink and incidentally give all parties concerned a bit of the water, but not in the usual place. The niece's lover then marches in and marches out the overstrenuous brothers. Aunt Jane then decides that the first young man is the only young man upon whom to bestow her wealth.

A Message From Beyond (Vitagraph, Nov. 4).—William Humphrey again stamps himself as a picture player and director of rare power and grace in this especially strong film story. In the part of the father, who banishes his [illegible] son because the young man refuses to work, Mr. Humphrey neither gets too much nor too little. The mother, well represented by Julia Swayne, grieves over her banished boy and dies. The youth runs the downward path, and at last enters the house to rob, but he is confronted by his mother's picture, while a flower that he knew his mother loved falls at his feet. At that moment his father, also softened by the memory of his wife, enters, and in an affecting scene is reconciled to his son. The image of the mother's face over the mantle was not quite obvious. It is not intended for her picture, it did not look like it.

The Gotham Detective (Thanhouser, Nov. 4).—How an outlaw became a law-abiding citizen by reason of authority that was given him in arrest a criminal is shown in this film with the usual Runaway Western merit. The sheriff had treated him kindly, and in return, when the official was unable (through a bad ankle to pursue and arrest a fugitive, the outlaw volunteered, and brought in his man, spending there- the fugitive from capture. He lets his brother go all right, but the incident makes him think that it is this girl whom the young man loves. At the end of the war he returns home and finds out his mistake, thus receiving his own sweetheart. It will be seen that the story amounts to very little even for a "brother" story. The acting was excellent.

Western Grit (Selig, Nov. 7).—The good [illegible] of the natural which the Selig producers succeed in getting into so many of this company's films to prevent here in the action that if not in the story which concerns a poor father who went to town to get work and met [illegible] snatched a doctor's pocketbook full of money so that he could buy food and medicine for his sick wife. He bought the provisions and then lost the money. The sheriff in pursuit heard the wife's moans and went back for the doctor, traveling a road which was too obviously picked out for its difficulties. He brought the doctor to the bedside and there the thief was recognized, but when the doctor, who had his money returned to him by means of [illegible] picked it up, saw how the land lay, he refused to prosecute. It would seem that such strangers situation would have resulted if the thief had voluntarily refunded the balance of the money to the landlady. T. J. Carrigan played the thief, Tom Mix the sheriff, Otis Thayer the doctor, and Myrtle Stedman the sick wife, who appeared really and truly sick. Joseph Golden was author and producer.

A Modern Cinderella (Edison, Nov. 7).—There is the finest sort of wit and freshness in this clever little comedy, done in the well-known Edison style of realism, although there was perhaps a little too much French pantomime at times when clear expression did not require it. For instance, the situation with regard to the girl's foot and her shoe and stocking were quite obvious, without quite so much unnatural [illegible] The naturalness of a motion picture—a drama in action—is rather spoiled by this excess. The girl of the story (Mary Fuller) decides to go in wading on the beach. The man (Darwin Karr) discovers her, but in her flight she leaves behind a stocking and a slipper. With her foot tucked up under her, she disclaims all knowledge of the slipper and stocking. He takes them to his island camp as trophies. Leaving him later depart from the island she ventures in with her [illegible] to get her property, but he returns and secures her in the tent while she tries to conceal herself beneath a blanket. The humor of this situation is splendidly brought out by both players. At length she obtains her slippers and of course it ends like most old fairy tales should. Altogether the picture is one of the best examples of [illegible] treatment in light comedy vein of a theme that is different and which might easily have been made coarse and repulsive.

The Vagabond (Gaumont, Nov. 7).—It is for the remarkable acting of the two characters chiefly involved that this film stands out as one of more artistic worth and merit. The actress's representation of an old woman, whose life had taught her the sustaining good in all in spite of the evidence of her eyes, is truly and devotedly an unusual and unswerving piece of work. When the vagabond appears before her she gives him money, and in her [illegible] leaves her purse upon the chair while she rushes within the house to get him other clothes. The temptation is too much for the vagabond. He steals the purse. When she appears with the clothes, however, his conscience is touched and he returns it. At the reopening of her own she has the vagabond given honest work.

An Eye for an Eye (Pathe, Nov. 9).—This picture is decidedly well cut in two and acted with a dignity and grace that is most impressive. It fails in presentation in this by a too [illegible] method. The sequence is confused. The last days in the life of Henry III. of France are depicted subsequent to his murder. When the Duchess of Montpensier learns that he has caused the murder of her brother she incites a certain monk, Jacques Clement, to his murder. The plot is overheard by Henry of Navarre. (One is not made aware of the fact that the monk is to await a signal at this point, and accordingly the intervening scenes mean nothing and it seems too long a period before Henry of Navarre informs the king of the plot and wins him to flee. After the king's departure the duchess storms the castle and tells the monk now is the time to strike. It is not the king that now he must kill, but Henry of Navarre in the king's former place, but he does them and does the deed in an exceptionally well played scene.

A Trip on a Dirigible (Gaumont, Nov. 7).—The management of the camera in taking this picture, and the development of the film that causes all figures to stand out in bold relief, adds much to this subject that is especially unique in itself. The flight of the balloon around and about the Chateau de Pierrefonds at Compiegne is perhaps the most striking feature. The views are taken on board the airship "Adjutant Vincenot," though several views of the ship itself are shown.

Logan's Babies (Edison, Nov. 9).—Two unplausible incidents on which this farce is made to turn rob it of much of its force. Logan's difficulty in tying his string—to whom he was dressing for his wedding and the landlady's inability to help him constitute an excuse too weak for the author's purpose, which was to get Logan into the street with the landlady's baby. His starter for the store to buy a tie for him and fell, injuring her ankle. When she didn't return he ran in search of her, taking along the baby in its cart. Then he entered a store to buy a tie, leaving the baby outside. Several people, including a policeman, found the baby alone and the policeman carried it off without once thinking of inquiring in the store for its guardian. Aside from these unconvincing points, the complications of the lost baby, the exchange of the white baby for a black one at the police station and the bringing together of all concerned at the wedding were well managed and produced plenty of merriment. Edward O'Connor was Logan, Miss Millard his sweetheart, Richard Ridgely her father, Alice Washburn her mother, and Mr. William Bechtel the landlady.

Story of the Typewriter (Pathe, Nov. 9).—Novel and appealing interest is given to this industrial film without departing from its educational value or rendering it ridiculous by sensational [illegible] dramatic. This is accomplished by telling the early story of the inventor's struggles—incident in the life of Sholes, the printer who built the first typewriter, and after many obstacles successful in getting Remington to manufacture it. Greater variety might have been given to the narrative by showing other means than the one set to the printing office. The film continues with views of a typewriter factory, very clearly showing how the numerous parts are made and assembled.

Who Owns the Baby? (Lubin, Nov. 9).—It was a novel idea to make this stray baby story develop through the unbending of a press agent who desired to attract public attention to his theatre. The baby had been left on the doorstep of his boarding house and he dressed up a little comedy by which it should be abandoned in the theatre during the performance, thus gaining newspaper publicity. But after working out this plot with success and a great deal of detail, the story suddenly wanders off in another direction. The baby becomes a mere incident. Two sisters, hitherto unheard of in the story, appear to have been separated for years. A locket that one of them had pawned and that the press agent had purchased and put around the stray baby's neck for romantic color, was of course played up in the newspapers and brought the two sisters together. But nobody knows yet who owned the baby. The story is an excellent illustration of interest lost by bad construction. The story in motion pictures must start at the beginning and not at the middle or end.

Uncle's Money (Pathe, European, Nov. 7).—This is a Whimsy film. Herein he appears as a rich old uncle whose nephew and family desire him to come and live with him the rest of his days, so they may inherit his fortune. He spurns them and their suggestion, until he learns that the bank where all his funds are in trust has failed because of the absconding of one of the officials. Then he writes them that if they will take especially good care of him he will leave them all his money on his death. He straps the empty money bags in his safe full of cloth, and when his nephew and his wife arrive they insist on taking the safe along. The old man is carried about leaving his keys around, and they obtain admittance to the safe and discover the deceit. Meanwhile Whimsy has received a letter saying that the absconder has been caught and that his money is safe. Then when his nephew, whose kindness was of the bought and paid for kind, put him out, he left, a wise and happy uncle. As may be seen the story contains humor. Whimsy, however, is over-fond of winking at the spectator and inserting his comicality.

Making Artificial Flowers (Pathe, European, Nov. 7).—Presented in colors, this process of making flowers to represent nature proves an interesting and complete one. The result is shown at the end in some very natural tints, hues and shapes.

Manresa, a Spanish Town (Gaumont, Nov. 11).—This film is handled with the repartable [illegible] clearness and amount of [illegible] pictures that mark their work along this line of endeavor. It presents all the notable and picturesque features of this little village in a very entertaining and instructive way.

The Hour of Execution (Gaumont, Nov. 11).—Dances and Fetishes is given some [illegible] here version in this artistic film in colors. It is not on with the usual care and picturesque quality that one is want to find in the work of this company in the presentation of such a subject. The actors, as a rule, seem to attend in awe of their subject, and consequently appear somewhat stiffest in action. Anthony, however, brings much grace and intelligence to his role, though at times he seems somewhat affected. He is a poet, and having written a poem denouncing the emperor, he is betrayed. A friend, Claudius, offers to stand in his stead that he may return to see his dying father. On his return Anthony is met by highwaymen. He recovers from an apparent death, and arrives just in time to prevent the execution of his friend in his stead. When the people moved by such fidelity, plead for his pardon, the emperor grants it.

An Aeroplane Elopement (Vitagraph, Nov. 11).—The introduction of the flight of an aeroplane and its general manoeuvres is the striking feature of this film. It is exceptionally interesting on that account. The scenario, however, is obviously thrown together to meet the occasion. When papa gets on the train one wonders why the young aviator did not outwit him by flying in the opposite direction. The unheard of occurrence of papa objecting to the young man is the purport of this picture. So the two arrange an elopement by aeroplane. Papa pursues by aeroplane which breaks down. Then by auto, then by train. He arrives after the marriage, and is reconciled with the celerity of all well trained motion picture papas.

The Actis (Pathe, Nov. 10).—A troupe of acrobats do some clever tumbling in this film in colors.

The Bandit's Bride (Pathe European, Nov. 10).—Acted with the grace and high coloring this company is wont to bring to such subjects, this makes an interesting and picturesque melodrama of days gone by. The bandit falls in love with the innkeeper's daughter, but does not meet favor in her eyes. He abducts her and in his mountain home forces her to marry him. The ceremony is performed by a frightened monk. She escapes from the chamber in which she is confined, but is later met in the woods by the bandit. Aid comes at length from the monk, who appeared at the inn and warned her father. The bandit is killed in the fight. Being a real villain, he dies hard.

Jack's Umbrella (Lubin, Nov. 9).—The full possibilities of this film do not seem to be entirely realized. One difficulty seems to be that the exchange of umbrellas at the employer's office was not quite apparent. The

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A story just full of startling and unusual features. One of them is a woman falling in love with another woman, the latter masquerading as a man. The plot moves to a thrilling climax, and it ends in a way that will please. Length about 1000 feet.

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A Western that thrills and throbs with the swift, mad rush of exciting events, ranging from attempted clandestine love to a near-lynching. Excellently portrayed. It is built to hold the people, and then send them out to tell others about it. Length about 1000 feet.

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C. JAY WILLIAMS

"Logan's Babies"—"Ludwig From Germany"—"The Living Peach."
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spectator was not fully aware of the distinctive demarkation between the two umbrellas until far along in the story. His wife gave him an umbrella for a birthday gift. He was so pleased with it apparently that he took it to the office that morning, notwithstanding the sun was shining. They did more talking than business in this office. It was here that he changed umbrellas with his employer. Of course when he arrived home his wife was very much put out and he inserted an advertisement in the paper to the effect that the thief of his umbrella was known and had best return it. The next morning found his porch lined with them. In the mean time his wife had telephoned the police station of the loss of the umbrella. Accordingly, when he was found wandering around the street with a stack of umbrellas in his arm, evidently desiring to return them, although he could not have known to whom they belonged, he was arrested. It was all settled by the arrival of his wife and employer at the station. The situations are good, but hardly as deftly handled as might be. There is in some places a tendency to be theatrically funny.

The Black Arrow (Edison, Nov. 10).—This film is wonderfully spectacular, and brings forth scenes very exceptional and remarkable effects in management of masses and large scenic effects. It presents Robert Louis Stevenson's novel of that name, but relates the incidents so much by title to be an entirely successful dramatic picture in action. At its best the story is rather lost and confused, with disjointed incidents, but as a highly artistic set of pictures in motion built on a massive scale, the production is a rare and notable achievement. The scenes of the fight are a thrilling and magnificent array, where apparently countless soldiers are seen swarming and surging in true semblance of actual battle. It is acted with spirit and power. Sir Daniel is played by Charles Ogle; Joanna, Natalie Jerome; Dick Shelton, Harold Healey, and Will Lawless is efficiently portrayed by Jack Chapman. The remainder of the cast are capable also.

Her Wife (Essanay, Nov. 9).—A very laughable and humorous skit has been evolved out of this situation that is somewhat new and refreshing. The comedian is as pleasing as usual in his natural concentration and genuinity. The morning after the night before he receives a telegram from his wife, telling of her intended arrival that morning. His getting rid of his boozy friend and his general endeavor to readjust the household is the amusement of the picture. He had been told to water the ferns and change the water of the gold fish. Two new ferns were bought, and two new gold fish swam in fresh water, so when the lady of his bosom returned she complimented him highly on his care and forethought. His trip to the florist in his shirt flap seemed a mistaken and misplaced attempt at fun in this case, calculated to distract from the main story.

Showing Uncle (Essanay, Nov. 9).—One is inclined to agree with the crowd that the nephew was crazy. The film is in the nature of a cartoon. Uncle comes to town, and is much impressed with the city. His nephew has to show him how curious city people are—lays down on the sidewalk and plays dead. Separated from the crowds he lands in the hospital. Perhaps it is better suited for a few sharp, pointed pen and ink sketches, but as a picture it strikes one as feeble.

The Trail of Hooks (Biograph, Nov. 9).—A very novel domestic comedy-drama of natural trend has been deftly handled upon this film with fine regard for dramatic values and for nature. The child is a very interesting and most consistently natural of actors—perhaps because unlike her elders she does not feel she is playing a part. The picture is, above all, something that might naturally happen, and is played in this spirit. Her father and mother have a trivial quarrel, and the mother proceeds to pack her trunk. While thus employed her small daughter wanders to the front yard and sees the other children going to school. She determines to do likewise, and gathering an armful of books from the case marches forth. Her wanderings bring her to the railroad track, dropping books along the way. Here she falls into the hands of two tramps, whom the title calls simister. They do not so appear. When the expressman arrives, the mother notices the absence of her child and traces her by the books with the expressman. The common fear unites the parents. The film is cleverly managed, the spectator being made to share the mother's fears.

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THE foreman at the oil wells is very much in love with Doris, the proprietor's daughter. The latter, however, shows an interest in Tom, one of the workmen, who has just completed an invention which he proudly demonstrates. The foreman, seeing a chance to get "in soft" with the boss and win Doris, steals the plans and claims the invention as his own. How the girl, herself, frustrates his villainous plot, and how she and her papa reward Tom forms a thrilling, true-to-nature story. **Approx., 1000 ft.**

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RELEASED NOVEMBER 13, 1911

DOOLEY'S SCHEME

Officer Dooley falls in love with a pretty little housemaid, only to find that Mike Doyle, the plumber, has won her consent to marriage. Dooley swears they shall never become man and wife, and so schemes to prevent it. On the day of the wedding, Dooley meets Doyle and has him locked up on a fake charge. The bride is very much upset at Doyle's non-arrival, and through pique accepts Dooley. The marriage is about to take place, when Doyle rushes up, he having been released by an influential friend, denounces Dooley, and orders the ceremony to proceed, with him, Doyle, as the bridegroom.

Approximate Length, 530 feet.

WON THROUGH A MEDIUM

Nellie, whose heart is given to Harry, plans to get rid of Clarence, her mamma's choice as a son-in-law, by frightening him from the house during the course of a spiritualistic seance, presided over by her Aunt Jane, who is a medium. Harry is hidden in the room, and by his answers to the queries of the party, Clarence is scared out of his wits (if he ever had any), so that at the finish he rushes panic-stricken from the house.

Approximate Length, 467 feet.

RELEASED NOVEMBER 16, 1911

THROUGH DARKENED VALES

A Terrible Sacrifice Prompted by True Love

Grace rejects poor, honest-hearted Dave in favor of Howard, the dashy village beau. Dave resolves to show Grace there is something in him, by working hard and raising himself above the ordinary standard. At a house party Grace is the victim of a chafing-dish explosion, which leaves her blind, with hopes of a cure in an operation, which, of course, requires money. For this she appeals to Howard, but he cruelly refuses. In fact, he has no patience with her in her misfortune. She now realises how shallow Howard's character is. Dave by hard work and frugal living has saved quite a little money, which he intends as the foundation of a future, should Grace reconsider, but fate intervenes, and his close application to work has stricken him blind, hence his life's savings seem destined to be given to restore his sight. While in the outer office of the celebrated oculist, he hears Grace's voice, and for the first time learns of her misfortune. From the bits of conversation overheard, he realises Grace's helplessness, so calling the specialist in, he gives him the money he intended for his own operation, for Grace's, enjoining secrecy as to who it came from. This sacrifice makes life for him a long, dark road. Grace later finds out the truth.

Approximate Length, 999 feet.

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White Brave's Heritage (Kalem, Nov. 8).—Here is a finely managed Indian story of adventure that holds the interest, and is altogether effective. The story is acted and told with precision, though too much of it is old material made over. While the father is away fighting a prairie fire, the mother teaches her young son the power of prayer, places a rosary around his neck and impresses the image of the madonna upon his conscience. The Indians appear, overpower her, and escape with the child. He is brought up among them, and wears the rosary around his neck. A party of settlers are annihilated, with one girl escaping. The youth is impressed with her, as she recalls visions of his early boyhood. The chief however, desires her, and confines the youth. He is released by an Indian maid, seeks the white girl in the chief's tent, overpowers him, and flees with the girl. They are pursued, but their capture is prevented by the arrival of a band of whites. Among them is his father. The rosary brings out his identity, and naturally he becomes what he is, a white man. The tacked on effect of the last scene, of course, may always be avoided by proper development.

Arbutus (Vitagraph, Nov. 8).—There is much depth and significance in this story that shows how at least one woman met her problem and taught a needed lesson. The poetic symbolism enriches the theme, while the work of the two leading characters, the mountain maid (Helen Gardner) and the man (Robert Gaillord) is remarkably convincing in bringing home the moral. Both acting and scenario succeed in making an exceptionally artistic, picturesque and impressive picture. One better understands the film when it is remembered that the arbutus is supposed to represent true love—a fact not mentioned. She is a maid of the mountains, and when the young man recuperating at the nearby lodge meets her, he proceeds to enjoy himself by making love to her and then brutally telling her the truth and leaving her. She is possessed of a rare voice and as she sings her grief to a dead bird, the wife of a well-known musician passes in her motor car. The girl is taken to the city, where she becomes in time a singer of prominence. At a private recital she meets the man who had forsaken her. The meeting in this scene seems more theatric than natural, interrupting the song as he does. He has so forgotten the little mountain maid that he fails to recall the association. After his love making she tells him he will receive his answer if he finds her in the proper place. By a photograph in mountain scene and dress—where it came from the spectator is not informed—he realises who she is and seeks her in her home. Here in a dramatic scene she gives him a taste of his own medicine. It is skilfully directed by Charles Kent.

The Girl Back East (Essanay, Nov. 11).—A story of some force is well and expressionly told in this film. The girl back East, who only appears as a vision to the minds of the two pals living in a cabin out West, is beloved by both and writes them that she is in trouble and for one of them to come to her; the one who comes shall have her love. She might have known it would cause a row and it did. They tossed a coin to see which should go and the loser took it so hard that the winner (Mr. Anderson) determined to deny himself the great chance and let the other go. So he left a note on the table, packed his outfit and prepared to depart. Some explanation to make this plausible should have been provided here, for if he intended to let the other man go East, why should he have left the cabin at all? However, he did, and the loser shot him secretly from ambush, wounding him in the wrist. When the shooter found the note and realised what he had done, he became a man again and refused to profit by his pal's generosity. In separating they exchanged revolvers, and the wounded man discovered, by the discharged cartridges, the truth. But he, too, displayed his manhood and refused to resent the shooting. The play of varying emotions by both actors was well conveyed.

Willie Wise and His Motor Boat (Edison, Nov. 11).—This is another comedy, or rather farce, apparently from the Thousand Islands. The idea is not especially novel, having been developed several times with an automobile as the thing that the too wise young man thought he could handle, but new interest is given to it by means of the motor boat. Willie found a young chap with a sail boat monopolizing all the girls. So he bought a small motor boat, and, scorning instructions, took a girl out to ride. His troubles were made more amusing by trick photography, the boat going in curves and circles, climbing over rocky islands and finally dumping the girl into the water, from which she was rescued by the young man of the sail boat. William Wadsworth was the wise young man, Ethel Browning the girl, and Darwin Karr the rival. All did well.

Icebergs off Labrador (Edison, Nov. 11).—These views of icebergs are instructive, being accompanied by captions telling something of their size. The last one shows an iceberg that appears like a giant woman draped in white.

Who's Who (Vitagraph, Nov. 10).—Farce-comedy of delightfully dainty quality is presented in this well constructed story. A young club man (Maurice Costello) bets his friends that he can masquerade as a woman at a Summer resort for a week without being detected. He rigs himself out in lady's attire and makes the attempt. At the same time a mischievous miss (Lottie Pickford) goes to the same hotel dressed in her brother's clothes. Of course the two pretend to fall in love with each other, to the disgust of the other guests, all of whom, men and women, are enamored of the pair. The girl masquerader finally discovers the young man's secret by seeing his shadow through the glass door as he removes his wig and lights his pipe. Then she exposes him in the hotel office by pulling off his wig. She runs with it and he pursues. When he overtakes her, thinking all the time she is a boy, he angrily seizes her by the hair, when to his astonishment it comes off in his hands and he finds she is a girl. An exchange of clothing now takes place from adjoining bathhouses and the two appear in proper garb, agreeing to become man and wife. Both parts were well played.

The Engineer's Daughter (Kalem, Nov. 10).—One cannot but admire the clever ingenuity with which the groundwork of this amusing comedy is made plausible. The lovers elope on a hand-car and the girl's father, a locomotive engineer, follows on his locomotive. To make this freedom with railroad property appear possible we are told at the outset by an official railroad order that the branch road has been abandoned on account of bad roadbed. The young lover then appears as inspector of the track, and so meets the girl. Papa objects and the elopement follows. The locomotive gains and the lovers take to a side track, carefully turning the switch back, so that the main track remains open. Papa flies past on his locomotive and the lovers turn back on their tracks for town, being safely past a landslide before papa discovers the ruse and is again held up. Papa now continues the pursuit on foot, strangely enough gaining on the fugitives more by this means than when in his locomotive. However, the pair is safely wedded before he reaches them.

Review of Paris Garrison (Pathe, Nov. 9).—These views of troops in Paris under review are interesting, some of the scenes showing the bodies of infantry and cavalry crossing a wide plain far in the distance.

The Terms of the Will (Pathe, Nov. 9).—The opening scenes of this picture story are as cleverly acted and managed as any this reviewer has seen for some time. The American, who has fallen heir to an estate in Mexico, providing he marries in thirty days, is plotted against by a Mexican and his sister, who seek to compromise him and force him into a marriage with the Mexican girl, although

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3---NESTORS A WEEK---3

Wednesday, Nov. 15, 1911
The White Medicine Man
Virile Western.

Saturday, Nov. 18, 1911
Mutt & Jeff AND THE UNLUCKY STAR
THAT KID FROM THE EAST
Rare Comic, Thrilling Western.

NESTOR

Wednesday, Nov. 22, 1911
THE COWBOY PUGILIST
Star Bout.

Saturday, Nov. 25, 1911
DESPERATE DESMOND
PURSUED BY CLAUDE ECLAIRE
Great Film Novelty.

Monday, Nov. 20, "HIS VACATION," A Classy Comedy

DAVID HORSLEY, - - - Bayonne, N. J.

HERE'S Powers

Right off the new works. Two big new studios and a staff that represents one of the fattest payrolls in the country. The simple fact is that we are making the best of a disaster (our recent fire) and have gone in to give battle to everybody for quality honors. We won't stop until we equal the best, and then—we won't stop! We've got the facilities now, and if we can't do it, nobody can.

DIGEST THIS!

Our release for Tuesday, Nov. 21, is a fine split reel—Comedy and Educational.

"Rivals"

A race of wits in which a city Romeo wins from two bumpkins. And

"Montserrat, Italy"

A trip through mountainous splendor. One of those that educates and entertains at the same time.

Saturday is feature-reel day, and for the 25th of November we offer.

"Jug o' Rum"

A story of temperance, and how it didn't work on the old farm. Incidentally, it shattered the hopes of one teetotaler and drove him to drink.

CONFIDENTIAL!—You need just address "Boost Department," care of us, to be let in on a good thing that won't cost you a sou. Only written requests will be taken care of. You're invited.

Powers Motion Picture Co.
511 W. 42d St., New York City

he has a sweetheart back in the States. The working out of this plot to a successful issue is splendidly handled. After that the story becomes lost in a conglomeration of melodramatic rubbish. The American sweetheart comes on and finds her lover married. The Mexican brother-in-law for some unknown reason kidnaps her and the American pursues. The Mexican wife also runs along and her brother shoots her by mistake. So the plot fails after all.

The Spur of Necessity (Melies, Nov. 9).—Excellent acting (for the most part) and a novel idea lend extra interest to this film drama, although it would have been more appealing if the leading man had not gone through so many contortions of agony when the snake bit him. A snake bite is not supposed to be so intensely painful at first, and, anyhow, it is rather disgusting to see a man who is supposed to be a hero, going through a series of agonizing grimaces and squirmings because he is suffering a little pain. One likes his heroes to show fortitude. In other particulars the leading man's work was excellent. The snake bite was deadly, and only whiskey would counteract it. So his wife runs to their nearest neighbor, who is a drunkard, and therefore sure to have a supply on hand. But the drunkard refuses her the jug, and it is only after a bit of strategy, and at the point of a gun that she gets it. The whiskey saves the husband's life, and the run in pursuit of the wife makes the drunkard sober, so that he realizes how brutal he has been, and resolves never to drink again. He gives evidence of this resolution by pouring the remaining whiskey on the ground. A refusal to drink should have been sufficient. The whiskey left in the jug might have been required for another snake bite.

Reviews of Independent Films

The Pride of the West (Powers, Nov. 4).—Her lover receives a letter from his mother stating that the mortgage on their home would be foreclosed and asking for help. He wanders out into the country and falls asleep. The villain meanwhile follows a man with a bag and robs him. The robbed man appears before the sheriff, and when they come upon the lover sleeping and find the note from his mother this note incriminates him. Such foolishness! The girl resolves to prove her lover guiltless. The villain then makes love to her, and proves himself surprisingly indiscreet by displaying the roll of bills taken from the robbed man. Having obtained possession of his revolver she brings him back to the sheriff under cover, and naturally releases her lover. The production is adequate.

Foolshead's Holiday (Itala, Nov. 4).—Foolshead in this case is evidently a student with a wife whom he has married unbeknown to his parents. When he refuses to take her home with him on his vacation, she conceals herself in his clothes hamper. The fun, if raw burlesque may be called fun, comes from his endeavors to keep her presence unknown. It is somewhat amusing in places, but seems to succeed best in the quieter moments, as the situation needs only to be interpreted in this instance, being sufficient in itself.

The Suitcase Mystery (Nestor, Nov. 4).—A great deal more might have been made out of this idea. A man who buys a suitcase at the auction of an express company is mistaken by two crooks for the possessor of a lady's suitcase that she had been mysteriously relieved of. They find within three teddy bears. The piece lacks well-defined development, but affords certain amusement.

Mutt and Jeff and the Lady Stenographer (Nestor, Nov. 4).—Mutt and Jeff in this instance become interested in the insurance business. Mutt is put on the outside, and has ill success with a deaf old gentleman and the like while Jeff in his private office makes a hit with the stenographer—a situation very nearly illustrated by the actor. He invites her to the theatre, but is followed by a large determined male, who proceeds to lay him out. Mutt writes out an insurance policy on his spectacle form. Jeff is quite as impossible as ever, but one is pleased to note that Mutt has really formed a better conception of what a "mutt" is. The scenario is well written, but the words of the players appearing beneath the picture seem to lack the former snap. It is not always uniform with the action. It would no doubt be more logical and convincing did the action and the words always correspond.

Waiting at the Church (Imp, Nov. 6).—This is a well rounded out farce of mirth provoking qualities, and relates in an exceptionally humorous way the manner in which a bridegroom was belated by a baby. It is especially well acted throughout, which is indeed one of its charms, while Mr. Barrett's representation of the bridegroom is highly entertaining because he plays the situation naturally. There is much humor, however, in the situation. The settings are of high order. The bride is yet waiting at the church when he steps into the taxi to reach her side. On the way there the taxi runs into a nurse girl with a baby. He is compelled to wait until the ambulance arrives. The baby is placed in his arms, and he is left alone with it when the ambulance drives off. The excuse for this might have been better managed, for one wondered as it was done why the physician did not accept his explanation. Of course, a bridegroom with a baby would never do, so he tried to get rid of it, which results in some very amusing incidents. At last he hires a cab to take him to the church and leaves the baby inside. When the cab driver hears mysterious sounds issuing forth from the inside he investigates. He brings it back and presents it to the groom coming out of the church, with a remark that causes great consternation and many more remarks. "Here is your child." The true parents trace their infant thither, and the situation is relieved.

Little Willie Challenges Jim Jackson (Melies, Nov. 6).—One finds this a good performance. Little Willie proves himself a very interesting little personality quite in accord with the spirit of his role, which he seems to enjoy immensely. The character of Pan Mac Mich is extremely quaint. He is little Willie's trainer, and whom Willie sends forth a challenge to Jim Jackson, U. S. A., he puts little Willie through his operate. These caricature situations are most humorously evolved, until Jim Jackson appears with great pomp and ceremony with all his retinue. But when they behold little Willie in all his might, all pomp and ceremony vanishes down the street, leaving behind it only the trace that something had passed by quickly.

Life at the Bottom of the Sea (Melies, Nov. 6).—This natural history film is an especially interesting one, presenting the subjects by clear concise titles and revealing some pictures of both artistic and educational value. The character and life of different fish is put forth.

A Coward's Regeneration (Yankee,

THE MYSTERY OF THE MAINE

The most spectacular and awe-inspiring feature film ever produced. Taken by special permission of the Department of War of the United States Government

NOVEMBER 9, 1911.

RAISING THE MAINE IN MOVING PICTURES

Show is for the Benefit of Memorial Fund and is Meant to be Educational.

MEN AT WORK UNDER WATER

A Ring Belonging to Lieut. Merritt, Whose Loss Was Told by Midshipman Boyd.

The first moving pictures of the raising of the Maine in Havana Harbor were exhibited here yesterday for the benefit of the Maine Memorial Committee, of which Gen. James Grant Wilson is President. Practically all the $100,000 needed for the erection of the Maine Monument in Central Park is in the committee's hands, but the committee thought these pictures might be useful educationally.

A young photographer of this city named Jack Read, Jr., took the pictures by permission of the Government, which he agreed to supply with copies for permanent records.

The exhibition took place at the Victoria Theatre. The first picture showed the big cofferdam, which had to be built around the Maine before it could be raised. The cofferdam consists of twenty steel caissons each 75 feet long, arranged around the wreck in the form of an ellipse, with a foot of space between each, this latter space being filled in with steel and wooden piles. The caissons had to be driven down 72 feet in the water and mud of the harbor.

Other pictures showed successively the driving in of these caissons, Capt. H. H. Ferguson, U. S. A., who has charge of the undertaking; the pumping out of 750,000 cubic feet of water inside of the cofferdam; the portholes of the officers' cabins, which are still open, and the vessel's barnacle-covered upper deck and hull.

The names of the battleship on the stern, from which the barnacles and seaweed have been scraped away, was also shown as well as the place in the hull where the explosion occurred, the rutting away of twisted steel effectually by means of a thirty-two-foot boring machine, the blades of which are 6 feet in diameter. Then the men at work twenty feet below sea level, and the aft turret gunk. Which are still in place.

There were also views of Capt. Sigsbee's cabin, the fittings in which are as well preserved that when the evacuated it, except that everything is covered with rust and mould, although the woodwork had not been used for twelve years.

A phonograph record, experimental ring which was saved from the Maine, which was sunken under the water in the subsequent rising of the ship, the death certificate of Fireman Bent, Merritt was described by eyewitnesses, and boys to the Court of Inquiry in this

About 9:40 on the night of Feb. 15, Lieut. Merritt and I were sitting in the officers' quarters, reading and writing. Some officers were in their staterooms, others were in the wardroom. I was sitting at the table in the wardroom, writing a letter to my mother. Merritt was sitting on the transom, reading a book. Suddenly there was a terrific explosion. I was lifted off my feet, caught a great heavy pipe and remained for some time hanging to the deck above. Water was coming in through a hole in the port side, and I could hear the cries of men in the compartments below. I climbed down the deck, and helped our men out of the wardroom and along the hallway to the after companionway, where we succeeded in getting a number of men out. As I was climbing out of the wardroom I saw Merritt still sitting on the transom, reading his book. He looked up at me and said: "Boyd, what's the matter?" I replied: "The ship is sinking. Come on!" He answered: "Go on, I'll be right along." I then left the ship.

Read What the Press Say:

NEW YORK TIMES

Motion Pictures of Raising the Maine.

Mayor Gaynor, Admiral Luce, Gen. Grant, and other prominent officials who composed the committee for the raising of the Maine have been invited to witness the first motion-picture production showing the progress in lifting the sunken battleship, to be exhibited at Hammerstein's Victoria Theatre this morning at 10:30 o'clock. The pictures, to be shown in two reels, are the result of nine months' arduous work, and they will be shown first, according to the agreement between the Government and the motion-picture company, to the members of the committee which prosecuted the work of raising the Maine.

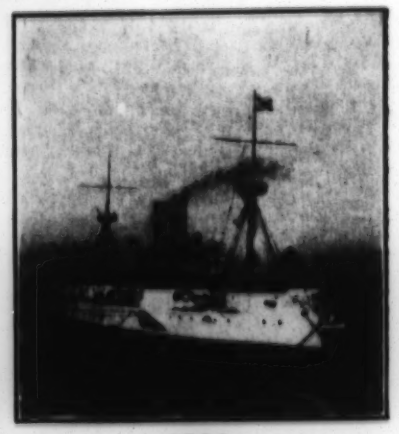
STATE RIGHT BUYERS!!

"Remember the Maine"

In this Two Reel historical feature you will find produced every interesting step in this daring engineering achievement since the work first began, nearly a year ago, of revealing this gruesome mystery that has remained hidden beneath the waters of Havana Harbor for over 13 years.

Who, in all of the United States, will not be anxiously waiting to see these wonderful pictures?

So wire or write bid for your territory at once, as offers are coming in every hour.



1898

As the U. S. S. Maine lay for 13 years in Havana Harbor

U. S. S. Maine as she appeared in September, 1911

RAISING-THE-MAINE FILM COMPANY

146 WEST 45th STREET (Suite 804) NEW YORK CITY

Nov. 6).—Another title would have probably better suited this story, as it hardly deals with the hero's regeneration. To be sure in the later scenes the sight of his own blood fills him with courage, and he goes forth to battle, but that does not convince one that he remained a brave man ever afterward. The production lacks dramatic force. Apart from the boldness and blood situation the acting is intelligent and convincing, and the production is well put on. When his father refuses to permit him to marry the school teacher, he elopes with her. The butler, however, has taken advantage of the situation. Having overheard the conversation between father and son, he kills the old man and robs him. His son's riding whip is left as evidence. As this young man starts forth with his bride he is met by an officer who would arrest him as the murderer of his father. Rather than experience a trial he fights to escape and gains his freedom, leaving his wife behind. The butler is at length caught, but that makes no difference to the story, as it has nothing to do with the action, and the hero and heroine are never made aware of the fact. The story then resumes like a novel. The wife becomes an army nurse, and he a soldier. At the sight of the battle he retires to his tent, but when the blood from his hand arouses his courage he goes forth to battle, receives a wound, and thus meets again his wife, as nurse in the hospital tent. There is an oversupply of titles.

The Three Shell Game (American, Nov. 6).—Here is a smooth going story of the West relating how the wanderer established his place in life by repaying in his own way his debt for benefits bestowed. The production is simple and straightforward, but does not always bring out the underlying thought as readily as might be. The derelict arrives on the freight car, and is unable to find the work he seeks. At last a ranger takes him into his family. After a period the ranger goes to town to make a deposit in the bank. He meets the three shell men in the square, and in the excitement of the game he loses all. It is then that the derelict comes to the rescue. He meets the three shell men on his way thence on the outskirts, and compels him to restore the ranger's money. Thus the derelict is enabled to stay with the family that would otherwise have been impoverished, though that point was not very carefully brought out in the scenario. Strange to relate in this last scene, the wife of the ranger seemed more angry than pleased at his effort. The actress would seem to need to study the gentler emotions or keep to her line of work for which she is ably fitted.

The Missing Heir (Thanhouser, Nov. 7).—A plot that appears very melodramatic and commonplace has been lifted into a dignified performance by a careful editing and clear deft construction of scenario coupled with natural acting typical of surrounding and situation. After the death of his uncle the will is read to the nephew. It declares that if his dead son's missing son is not found before July 20, the property will go to the nephew. One wonders if such a provision in a will would stand law. This son it appears has a scar upon his forehead that will identify him. As a newsboy in the slums he is found by an Italian and befriended. The Italian reads in the paper of the circumstance of the will, goes to the boy and discovers the scar. It would have been more natural had he discovered the scar before by accident. He goes to the address of the lawyer given, and there meets the nephew. This young man bribes him into silence. At length when they feel that the boy knows too much, they conclude it is necessary to kill him. He is rescued by a girl of the tenements and her lover. The lover comes up the dumbwaiter, and lets the lad down, and awaits the entrance of the two men. Then with miraculous strenuosity for one young man he drives them to the roof, but is later aided by a policeman, and the two with the boy are taken to the lawyer's office, where all things are straightened out. The fact that the Italian was not made an unnatural friend was commendable and noteworthy.

A Race for a Bride (Bison, Nov. 7).—The feature of this film is some very fine riding in an exciting horse race over some very rough and rugged country containing some exceptionally sharp curves. The scenario around this incident has been dramatically and smoothly developed, and is altogether interesting and entertaining. It is also well acted, though the predisposition of the players to line up in front of the camera spoils the effectiveness of a number of scenes. The applicants for the Pony Express are to have a race, and the winner is to obtain the position. The girl tells the two rivals that she will marry the man who wins the race. Jack tries to injure Tom's horse before the race, but is prevented. During the race he meets Tom and breaks his bridle. He is detected, however, by the boys, and a new race, with fair play, is demanded. Needless to say, Tom wins on the beautiful Bison white horse.

Mobilization of the American Fleet (Powers, Nov. 7).—The recent review of United States battleships in New York harbor has been given a most complete, thorough and interesting exposition on this film. The views are evidently taken on board the battleship "Utah." The principle points of interest about this man-of-war are shown, and she is then seen to join the fleet passing under Brooklyn Bridge and passing the other ships in review as she takes her place in the fleet, which includes the flagship "Connecticut," the new "Maine," the "New Jersey, and President Taft's yacht. The football squad of the "Nebraska" is also shown; also submarine and points of interest along the line.

Dolly's Doll (Ambrosio, Nov. 8).—The wife's desertion of her husband, her fall into the mire and her return to her husband seems to be almost a set subject for this company. The father brings much grace and life to the film by his portrayal of a home loving working man. She leaves her husband, but when the other man goes back on her, she comes and sits at her husband's door. Her young daughter's doll drops out of the window, and when the little girl goes to get it, she brings her mother in to her father, and she says: "Will thou forgive me?" and he says, "I will."

An Interrupted Elopement (Solax, Nov. 8).—Here is a farce of exceptionally laughable situation, and one that shows fine building. It is furthermore played with zest and understanding, and the actors do not run away with the situation. It would seem as if it might have been arranged, so that the difference from the view of the chamber window and the actual view without might not have been noticed, nor was any semblance of evening recalled. The production, however, is mounted, and put on with taste and discretion. The parents objected to the young man their daughter had chosen for a life companion. Accordingly the two decided to elope that evening. He obtained a marriage license, and set the ladder up to the maiden's window, when he happened to remember that he had not the license with him. When he went back to get it, a young man, whose mentality was somewhat beclouded by many drinks with his friends, thought he would ascend the ladder. The lady involved imagined it was her lover. The lover, however, returned in time to prevent serious catastrophe, but it is wondered that the rest of the household was not aroused, as a slight snore later on seemed capable of doing. The lovers escaped down the ladder, and let the young gentleman of uncertain legs behind to do his will. His will was to go to bed, which he did after donning the maiden's nightgown. On their way to the parson's the lovers were held up in their automobile by tramps, who relieved the young man of his marriage license. They sought shelter in the home of a severe female, who had them arrested for burglars. As they told their story at the station, the tramps were ushered in, the marriage license regained, a minister sent for, and the marriage consummated, while the parents walked in with the strange young man they had found usurping their daughter's couch.

A True Westerner (Nestor, Nov. 8).—There is much solid meat in this film, which shows remarkably clever construction, bringing out all the salient and subtle points to the story, resulting in a very human and gripping performance, since the actors given the material are better able to do and present the situations. The acting is like the scenario, clean and vivid and ever human and natural. It is these compelling qualities that give the film its holding power. The story is simple. Two boys go West to join their uncle and buy their mother a home. They save their uncle from being robbed. Therefore, remembering this, the uncle makes up a deficiency to one nephew when, unbeknown to his brother, he has gambled away the money intended for the home for themselves and mother. It is the wealth of detail, all a consistent part of the action as a whole, that is the delight of the picture.

Saints and Sinners (Rex, Nov. 9).—There is a certain brilliancy about this performance that is altogether incomparable in picture. The action of both players and scenario is so fraught with meaning and drives home the moral with a directness and vividness that is exceptionally compelling. Another charm is the situation and delightful characterization shown by all players. The mountings and light effects all lend a high quality and tone to the picture. It is altogether an unusually fine production. The characters are the saint, the sinner, the giddy wife, the husband, the sport, the bachelor, the landlady, and a respectable married couple. The story relates how at the Summer hotel the sinner turned saint when the giddy wife permitted herself to fall into the hands of the sport. Bringing all scandal upon herself, she left, scorned by all. The acting and management is delightful.

The Moonshiner's Trail (Champion, Nov. 8).—Had a little thought and common sense been employed in the development of this scenario this film might have been interesting and convincing, for the acting, while not great, is natural, and the backgrounds are thoroughly suggestive. Three moonshiners start for town with their illicit whiskey buried in hay in their cart. A revenue officer appears on the road. A broken jug leaves a trail, or such one would be inclined to read the action. Perhaps it would have been better had this jug been visible and seen to drop before a piece of it was picked up. The revenue officer smells the whiskey. The smell of the whiskey leads him back to the moonshiner's house, where the girl of the family is alone. One is inclined to doubt his capability of thus following up the scent by the smell and wonders that he did not go the other way after the men in the cart. That would not have brought the girl into the story, however. After meeting the officer she goes out the back way of the cabin to inform her relatives, presumedly having a presentment that they had broken down in the road. One of them returns before she arrives and is handcuffed by the officer. The other returns and meets a like fate. She picks up a club, enters the back door and strikes the revenue officer over the head. He is bound to a post. The two men then evidently forget the third waiting at the cart and sit down for a game of cards, and later conveniently go to sleep on the floor. Then, for some unexplained reason known only to motion picture sentiment, the girl experiences a change of heart and turns traitor to her family. The officer, with his hands tied—she could not of course have released him and let him free, for then she could not make the darker ride to the sheriff herself—writes a note to the sheriff, and the girl goes after him, brings him back and her family is captured, while the revenue officer takes her away with him.

Marriage (Reliance, Nov. 8).—While this story does teach the import of the marriage ceremony, that the two souls thus joined must learn to blend their lives to each other, it would seem far more effective to let it stand as a story for what it teaches instead of overburdening the picture with redundant titles including smoothness of its development, clearness of sections of the marriage ceremony. A series of symbolic pictures of a poetic nature would seem to better suit such an idea. As it is, the action following rarely suggests the title in its true significance and succeeds more in burying the true implication of the picture plot. She marries the young physician and his frequent calls away annoy her. At length she declares it is not his duty to aid in the diphtheria epidemic lest their child be afflicted with the disease. He pursues his duty and the child is stricken and dies. Her extravagant life at length ruins him. She leaves him and he is obliged to take poorer quarters. She at last rejoins him among his poor people and learns the nature of true love in service. The acting is of a high order and the backgrounds thoroughly representative.

The Wife's Awakening (Imp., Nov. 9).—In spite of the leading lady's tragic and overwrought methods this dramatic and finely organised film has been made a grinning and interesting one by the quieter and more natural methods of the other players. The production exhibits good management and sets. After the death of her child her husband fails to give her the attention and solace she craves; his work on his invention takes too much of his time. In the course of events he loses his eyesight by an explosion of the new invention for electric light on which he is working. The physician declares there is absolutely no hope for his recovery. His wife then spends much of her time in society and in companionship of his friend. An elopement is planned and the blind husband overhears. His attempt to do away with himself, that her life might go unstained, is prevented by the presence of his wife, who is preparing to leave comes upon her baby's clothes and is thus brought to her right mind.

The Mexican (American, Nov. 9).—When the Mexican found an abandoned white child he decided to adopt her. As the picture is played it seems she might as well have been his daughter, for he gave to the last scene its command to tell the story of her origin and it seems to result in freeing both from hanging, but it would seem as if the law should have taken its course and the rangers might have insisted on her freedom, at least. The story has been well knit together, holding and generally well managed. The cow punchers make war on the Mexicans and attempt to drive them out of the country. The daughter of the Mexican is incidentally insulted by a cow puncher and loved by the leader of the rangers. The old Mexican leads the revolution of his countrymen and is captured. The villain thinks to add to his disgrace and his revenge by hanging the daughter also, until the Mexican makes it known that she is of Northern blood also. So they took the noose from her neck and also let the Mexican go, and the lover embraced her. The backgrounds are well chosen and effective, and it is well played apart from the unconvincing qualities contained in the last scene.

He Didn't Like the Tune (Yankee, Nov. 10).—An amusing idea is the basis of this film, that has been generally well conceived and played. When the husband objects to his wife and her brother playing together on piano and violin, as the noise annoys him, they decide on a plan to frustrate him and bring him to his senses. The brother dons a beard and makes himself appear like another man, and the wife leaves a note declaring that she is going off with another man she loves. The husband pursues them through all sorts of adventures, one being a race in a motor boat between both parties up the Hudson and along the Palisades. When at last they all arrive home again and he discovers his mistake, he swears never to interfere with her music again. The chase was perhaps a little too long drawn out.

The Last of the Mohicans (Thanhouser, Nov. 10).—This is proof conclusive that the Thanhouser company can produce an Indian story of the higher order. It is an exceptional production in many ways; first, above all, it has been treated as a motion picture and not as a series of events with titles, and the construction has been quite careful, bringing forth the story in a comparatively clear manner. The acting is also most vivid and brings new life to this famous old tale of Cooper, the atmosphere of which in the expression of Indian life, custom and character can be presented. It has been well realized, although liberties are taken with the story. Magua is appointed as guard to bring the party containing the daughter of the commander of the fort through the wilderness to her father. He plays the traitor by pretending to be lost and thus brings about the capture of the two ladies by hostile Indians. The young major, however, manages to evade him and meets Hawkeye, the last of the Mohicans, with his son. They agree to help him. Disguised as a medicine man and a bear, they find the whereabouts of the daughter and rescue her by wrapping her in a blanket and carrying her past the Indians, who believe the medicine man is taking the sick one away to be cured. The other girl is also rescued from an Indian who would wed her. The old Indian's son is lost in the combat from Magua's hand and the major avenges his death. The film has been made a very absorbing and picturesque one.

Weona's Broken Promise (Bison, Nov. 10).—The only action in this entire performance that is not explained by titles is where Lone Wolf pens the paroose and goes away. The story is smoothly developed, commands the attention and is convincingly acted. Lone Wolf is sent away to the Indian school by his tribe. Weona promises to wait for him until his return. When he comes back one year later he

(Continued on page 48.)

HERE'S YOUR BABY!

With a grin like a Cheshire Cat—a grin born of pure joy, eagerness and enthusiasm—we announce His Royal Impleta, the "Saturday Split IMP." Heavens! How we've waited for this moment, planned, schemed, worked! How we've asked your help and how you've given it! You all said, "Give us Comedy, Comedy, Comedy—and split reels every Saturday." So we've done what you ordered. And that's why we say it's YOUR Baby, this third Imp! Treat him well as long as he's good. BUT if he misbehaves—kick him out! Our first "Baby Imp" comes on SATURDAY, DECEMBER SECOND, and is named,

"THE MASHER"

(Copyright 1911 by I. M. P. Co.)

About 650 feet long—and every foot a screaming comedy! Read the synopsis elsewhere, and then please, please, please whisper to your exchange, *QUICK!* We're going to set you wild with enthusiasm over our "Saturday Splits." A special company has been engaged to work on these and nothing else! First release Saturday, Dec. 2. Remember!

"BILL" TAFT on the same Reel

We caught President Taft and a whole lot of notables dedicating the wonderful new Naval Training Station near Chicago. Had the exclusive picture rights from the United States Government. Good enough for a whole reel, but we could use only 350 feet of it.

"UNCLE'S VISIT"

(Copyright 1911, I. M. P. Co.)

A rapid fire COMEDY. You'll wish it was twice as long. Released MONDAY, Nov. 27th. Will you go after it as hard as you can?

"OVER THE HILLS"

(Copyright 1911, I. M. P. Co.)

One of the best mining dramas we've ever produced. Released THURSDAY, Nov. 30th. Tell your exchange you won't be happy till you get it!

WE ASK EVERY IMP EXHIBITOR

to wire his exchange immediately for a booking on our wonderful 2,000-foot educational drama, "FROM THE BOTTOM OF THE SEA," released Monday, Nov. 20th. Don't wait to see it. Take our word that it is a magnificent film. Meet your exchange half way by offering to pay extra for it. As great a drawing card as the famous "Fall of Troy" and similar features. Made through the courtesy and co-operation of the United States Government. Feature it BIG, BIG, BIG!

$285 in Cash Prizes for Scenarios

The "Imp" Company wants the best 500-foot comedy scenarios it can buy for its third release. To stimulate the interest of the best writers, we offer special prizes for the four best comedies received at the "Imp" office before the first of the year. Names of winners advertised in the papers. Address scenarios to CARL LAEMMLE, "personal," care of IMP Company, 102 West 101st Street, New York City.

1st Prize.....$100.00
2nd Prize..... 75.00
3rd Prize..... 50.00
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